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NEO-LATIN NEWS

## SECTION I: BOOK REVIEWS

(arranged chronologically according to subject)

(1) THE AUTOBIOGRAPHY OF THOMAS WHYTHORNE,  
ed. James M. Osborn. New York: Oxford Univ. Press, 1961. lxxvi-  
328 pp. \$7.20.

In 1925 "Peter Warlock" (Philip Heseltine) introduced "a composer of real genius" in *Thomas Whythorne: An Unknown Elizabethan Composer*. Hardly known before that date, he is now revealed as a professional musician in a MS autobiography which was discovered in 1955. But he was more than a musician: since about a quarter of the autobiography is in verse, he may rank as a "new" minor Tudor poet—a didactic, Heywoodian one who reflects the influence of Wyatt, Surrey, and Sternhold. His real claim to fame lies in his music and in the account of his life; the latter's structure resembles Gascoigne's *Adventures of Master F.J.* and, if Margery Kempe is excluded, it may be the first real autobiography in English: it is a sustained narrative with conscious design of beginning, middle, and end. Though prolix in style, it vividly reflects the Elizabethan musical world, the vicissitudes of a professional musician, life in prosperous or noble households, commercial London, something of foreign travel (as far as Naples), and college life at Trinity, Cambridge. Since Whythorne's "orthografye" writes words as they sounded in speech, his account is of extraordinary importance in the history of pronunciation.

Whythorne, 1528-96, was born in Somerset, educated in Magdalen College School and then in the College itself. At the age of seventeen he went to London and became servant and scholar to John Heywood. A picaresque career followed as music tutor,

musician and serving man to the Suds-of-Soap widow, traveller, tutor at Cambridge, commercial agent in London, Master of Music in Lambeth Palace Chapel, author and composer of *Songes*, 1571, and of a set of duets, 1590, and much more. He was pursued by women and therefore had some justification in frequently exposing their wiliness. He expatiates on how to rear children, refers to the Wife of Bath, and tells the story of how a husband, catching his "venerian dam" and a "Cupidian knight" in adultery, cried "godz neaks, ar yee at that sport indeed."

The spelling is at first a deterrent, but one soon adjusts to it and learns to savor its oddities and its numerous inconsistencies: it is not immediately apparent that *uiwdg* and *yowdgc* are the same word, though one easily recognizes *laf* and *lawf*. A modern-spelling edition will appear later for the inflexible.

Osborne's introduction, notes, appendixes, and index are all models of their kind: he is concise, precise, and comprehensive in treating most important aspects of the autobiography, noting in particular the significance of the fact that Whythorne explains in detail the circumstances, setting, feelings, and meanings behind his poems; and since they express personal experience, the same may be truer of other Tudor poets than has ordinarily been believed.

Two aspects not touched on sufficiently are the possibility that there may be a considerable element of fiction in some of the episodes of the life, and the extent to which the autobiography anticipates the experiential accounts which religious men, especially Puritans, gave of themselves—not that this is a spiritual autobiography, but it is didactic in intention and upholds the author's experiences as a guide and in part a warning to others.

Since Whythorne uses thorns, yoghs, and dots under hard vowels, it is difficult to quote him here exactly, but, with some modifications to avoid these letters, the following from his verso treatment of "Salm .96." reveals something of his charm and quality:

O sing unto the lord A song, that plézant iz and new  
sing to the lord at the hól earth, his praises that be dew  
sing to the lord and praiſ his nám of his salvation tell  
to the heathen and all peepul his wonderz that exsell. . .  
for hee kummeth to ghudgh the értk & world with  
rihteowsnes  
and the peepul hee with hiz trewth will ghiudgh bóth mór &  
les.  
JMP

(2) RENAISSANCE CONCEPTS OF METHOD by Neal Ward Gilbert. New York: Columbia University Press, 1960. \$6.00.  
Reviewed by DAVID HADAS, University of Rochester.

Today we are so busy talking about the scientific method or methods that we forget how naive Renaissance writers on this subject could be. Professor Gilbert's new study will help historians of the philosophy of science understand how the idea of method became a subject of importance during the sixteenth century and will provide them with detailed analyses of the thought of a number of writers on method not usually considered in English and American scholarship. Unfortunately Professor Gilbert does not discuss Bacon or Descartes at any length and so leaves off before the most crucial events in the history of his subject. Unfortunate, too, is the overlapping between this book and the important recent studies on Ramus and the Ramus controversy by Father Ong and Professor Howell. Both of these scholars see Ramus in a larger context, and Father Ong in particular understands the deeper cultural reasons for his amazing popularity. But Professor Gilbert treats a number of topics that neither Father Ong nor Professor Howell discusses.

Perhaps the first half of the book, which treats the ancient and medieval sources of Renaissance methodology and is concerned with the influence of Humanism on methodology, is the most valuable. Professor Gilbert shows with scrupulous detail the difficulties that faced the Humanists anxious to deduce a methodology from Plato, Aristotle, and Galen. He shows, too, the limits of their scholarship, particularly their inability to collect passages from various places in an author and induce his general ideas from them. He reminds us that Leonardo Bruni's translation of Aristotle's *Politics* is in some ways inferior to the thirteenth-century version of William of Moerbeke because Bruni has the Humanist's aversion to philosophical terms like *methodus* that are not part of the conventional classical vocabulary. Professor Gilbert also shows how the Humanist's interest in educational reform was responsible for new "methods" of teaching law and medicine as well as grammar and logic.

The second half of the book is devoted to detailed analysis of Ramus and his opponents, Zabarella and other Italian Aristotelians, and to the controversy over method in England and Germany. Most of the men Professor Gilbert treats will be little more than names to all but a few experts in sixteenth-century philosophy, and he does not tell us enough about their general philosophic position to make them memorable after our brief encounters with them. He has been so thorough in his search for new material, however, that he allows us a reasonable confidence that he has exhausted this particular problem, at least for a considerable length of time to come. And his investigation has demonstrated to his, and probably our, satisfaction, that at least some of the reforms of the Humanists were accepted by almost all thinkers of the sixteenth century, and that Aristotelian Humanists were far more common than some earlier scholars made clear. Professor Gilbert's conclusion, which is exactly what our own critics of over-zealous social scientists would expect, is that in the sixteenth century most of the talk about method was fruitless and that when thinkers like Bacon and Descartes had radically new ideas, they easily developed the new concepts of method they needed.

(3) **SHORT TIMES ENDLESS MONUMENT.** The symbolism of the numbers in Edmund Spenser's *EPITHALAMION*, by A. Kent Hieatt. New York: Columbia University Press, 1960. 118 pp. \$3.75. Review by KATHRINE KOLLER, University of Rochester.

This book is a provocative addition to the increasing number of Spenserian studies which release us from the strictures, valuable as they are, of examining the moral and historical allegory. Professor Hieatt analyzes the complex and highly integrated sym-

bolism which underlies the literal meaning of the *Epithalamion* just as allegorical meanings underlie the literal surface of *The Faerie Queene*.

The author recognizes that we ask whether Spenser consciously intends to do what he appears to be doing in the poem and he reminds us that we must know what we are looking at before we decide what we think of it. Therefore Mr. Hieatt outlines the four major peculiarities of the *Epithalamion* which lead him to consider the significance of the numerical symbolism as a means of richer aesthetic reading. These four peculiarities are: 1) The hours attending the bride are not only diurnal but also seasonal and, like the classical Horae, have creative and re-creative functions. 2) The stanzas have the greatest variety in line length and rhyme scheme of any of Spenser's poems. 3) There are twenty-four stanzas and the arrangement of long and short lines and refrains relates them to the problem of time. 4) There are 365 long lines including the six long lines of the envoy. These peculiarities point to the specific use of numbers in the basic structure of the poem.

Moreover, the first twelve stanzas can be paired with the last twelve on the basis of correspondences and contrasts. For example, stanza 7 contains a prayer to the Sun to shine on the bride; stanza 19 prays Night to protect the lovers. (The poem is reprinted in an arrangement which permits us to study these pairs).

Mr. Hieatt summarizes the significance of his analysis of the numerical findings. The twenty-four stanzas correspond to the hours of the day; the hours of light and darkness on the wedding day correspond to the sixteen stanzas with a positive refrain and the eight with a negative refrain and a further fractional division of stanza 17 on the basis of the hours of light on St. Barnaby's day in the latitude of Cork. The 365 long lines indicate sidereal as well as diurnal hours. The long lines are divided quite evenly per stanza except in the last six of the envoy and this fact is related to the deeper symbolism which incorporates the envoy in the total poem.

The numerical symbolism reveals the poem as portraying the total behavior of man's source of light and life and finding in the cycle of time the regenerative and creative cycle of life—a portion of the microcosmic-macrocosmic picture—which links this to the Garden of Adonis and the *Mutabilitie Cantos*.

Mr. Hieatt does not offer this book as a source study, but he does indicate the use of numerical symbolism in Chaucer, *Du Bartas*, and other poems of Spenser, and stresses the free use of mythologizing associations of the heavens and the life of men in other Renaissance writers. The author does not pretend to solve all questions—as for example the problem of stanza 15 or the use of short lines. He does, however, suggest further lines of investigation, such as the whole question of arithmetical symmetry, and the history of the *epithalamia* as well as the application of arithmetical symmetry to the technique of other Spenserian poems.

The book is closely argued. We are made aware of the exact structure of the poem; we are sure what we are looking at. Whether we agree or not with Mr. Hieatt in what we think about the poem, we will find more and exciting levels of meaning if we read carefully. The book is not for skimming.

(4) **THE NOVELS OF THOMAS DELONEY**, edited by Merritt E. Lawlis. Bloomington: Indiana University Press, 1961. xxxii, 462 pp. \$12.50. Reviewed by CHARLES C. MISH, University of Maryland.

So few books are produced in the field of early English fiction that when one complains about the shortcomings of a major con-



tribution to the subject he runs the risk of seeming to be, if not actually being, one who flies in the face of Providence. Nevertheless this is just the awkward position in which I find myself with regard to Professor Lawlis's new edition of Deloney: he has given us much; would he had given us more. He has given us what is certainly the best text of Deloney's four pieces of prose fiction that we could ask for and he has provided us with the best characterization of Deloney's writing that I know of. But he has not superseded F. O. Mann's 1912 edition (which was, of course a "Works") and he has not advanced our knowledge of Deloney's place in the world of Elizabethan fiction by very much. In general it may be said that the new edition casts a bright but neither a very penetrating nor far-reaching light on its subject.

In his introduction, written in a rather lively style, Lawlis provides an adequate biographical sketch of Deloney, together with a discussion of the nature of his writing, examining his style, technique, and attitude. Though purists may be disturbed, the use of the word "novel" to describe the sort of prose fiction which Deloney produced seems to be justifiable because his stories are so different in kind from both the romance and the tale (as practised by Greene, for example). Lawlis quite rightly insists that Deloney's affinities are with the drama, and (since romantic tales got dramatized too), what is more important, with that difficult classifiable sort of book which we are content to call the jest-biography, though the best examples of the genre appear after 1600, not before. *Dobsons Drie Bobbes* (1607) is indeed closer to what Deloney did than is *Pandosto* or *Rosalynde*, and, one might add, *Reynard the Fox* is too, though it is hardly a jest-biography. It is the audience for which they were designed that endows these pieces of fiction with their special and attractive characteristics of sensible colloquial language and realistic attitudes. In his advocacy of his writer, however, Lawlis's pardonable zeal may lead him into injustice toward the other Elizabethan fictioneers, at whose expense he exalts Deloney. Lodge and Greene, to name two, did not and could not attempt to do what he did; theirs were entirely different ideals and aims, and ideals and aims more in keeping with accepted Renaissance notions of artistic creation. It happens that Deloney did what we today expect fiction to do, but this does not necessarily make him a pioneer of the modern novel, or a conscious artist, or anything but a happy accident; and it is significant that he had no followers, with the single exception of Roberts' *Haigh for Devonshire* (1600). To say this is not to deny Deloney his meed of praise, but at the same time we must not devalue the work of fiction writers more thoroughly representative of their age. If kidnapping Donne is an offence, kidnapping Deloney must be too.

Mann's section on "Deloney and the Elizabethan Novel" has no specific counterpart in the new edition. Perhaps there no longer seems the need for such a "placing" as there was in 1912, perhaps Lawlis felt that he would be merely rehashing material easily available elsewhere. A fresh appraisal of Deloney's relationship to other writers of the 1590s would have been most welcome, however, and might have provided more understanding than a discussion of Deloney considered as a virtually isolated phenomenon. Surprising too in this connection is the lack of any bibliography of secondary material on Deloney. Bibliographical citations are given in the footnotes to the Introduction and in the very full explanatory notes to the several texts, yet a search of the apparently exhaustive index fails to reveal any mention of either Chevalley's study of 1926 or Hablützel's 1946 monograph. Perhaps again it was felt that this secondary material was not very much to the point, but more attention to it would have prevented the assumption (p. 371) that there was a 1582 edition of *Long Meg of Westminster*. There is an equally noticeable lack of citation of other contemporary fiction of the jestbook variety. In

the note on "Graues-end Barge" (pp. 371-2) it would not have been amiss to mention the anonymous *Cobler of Caunterburie* of 1590, a collection of "merry tales"; and similarly the long note on George a Green (p. 352) might have cited, along with the eponymous play, the later jestbook, *The Pinder of Wakefield*.

Lawlis's strength is his text. For three of the four novels he is able to use as his copy text an edition earlier than that in Mann: *Jack of Newbury* is set from the 1619 edition instead of Mann's 1626 text; *Thomas of Reading* uses the 1612 instead of the 1623 text; *The Gentle Craft I* is the 1627 text instead of the 1648; for *The Gentle Craft II* both Lawlis and Mann use the 1639 edition. These copy texts are, of course, the earliest extant editions known today (there are also two small fragments of an earlier text of *Gentle Craft II* at the Folger). Lawlis's painstaking collation of the several editions of each title permits him to make authoritative statements about the relation of one text to the others and hence has permitted him to clear up a puzzling point about the peculiar numbering of the early editions of *Jack*, where the chronological order of editions is said on the title pages to be, strangely, 8th, 10th, 11th, 9th, 10th. Two series stemming from the 8th edition (assuming the necessary lost 9th edition in the first series) would nicely account for this situation, and collation bears out that this is indeed what happened. (This means that Mann's text of *Jack* is worse than at first appears; the 1633 text, set directly from the 1619, has more authority than the 1626, set from a now lost derivative of 1619.)

Had this been an edition of a previously unedited author, it would have been something to thank God for. As it is, grateful

## The Untuning of the Sky

Ideas of Music in English Poetry, 1500-1700

by John Hollander

"A valuable study, comprehensive, authoritative, fully informed on both primary and secondary materials. It draws together many previous short studies, works them into a coherent whole, and adds a great deal in the way of fresh and expert knowledge and critical insight. I have read the book with much pleasure."—*Douglas Bush*. In studying the use of music in English poetry of the sixteenth and seventeenth century, Mr. Hollander is concerned with beliefs about music's power and its place in the world-view of the time. Almost all of the English poetry of any musical relevance is considered.

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as we are for its appearance, we are forced into the unhappy position of *Oliver Twist*: we would like more.

(5) **A HANDBOOK OF RENAISSANCE METEOROLOGY:** With Particular Reference to Elizabethan and Jacobean Literature. By S. K. Heninger. Durham, North Carolina: Duke Univ. Press, 1960. 269 pp. \$7.50. Reviewed by ROBERT B. HINMAN, University of Rochester.

This is a scholarly, useful, and interesting book. All readers of Renaissance literature should be grateful to Mr. Heninger's assimilation of the data contained in several hundred classical, medieval, and Renaissance works on meteorology, and to his presentation in clear, concise summaries of the explanations generally accepted by Renaissance writers for the most conspicuous of the miscellaneous phenomena they classified as meteors. Awareness of such data considerably enhances our understanding of Renaissance literature. By referring to this handbook readers can quickly discover, for example, why the Renaissance treatment of earthquakes as a symptom of colic in the earth's entrails need not be regarded as a pathetic fallacy, but rather as a conclusion based upon the best available Renaissance scientific theory. In providing such information Mr. Heninger's work takes a worthy place among recent contributions to the history of science which, instead of focusing on theories and discoveries that marked advances toward modern science, seek to ascertain what theories were held at particular times in the past. To make such a contribution Mr. Heninger not only summarizes the specific beliefs about meteors but also surveys briefly European studies of meteors before 1558 and English studies up to 1625.

However, he is not interested in meteorological writing, or even in explanations of meteors, for their own sake. His principal concern is the use of such data by imaginative writers. Therefore, besides describing and documenting from scientific writers the beliefs about each kind of meteor he examines, Mr. Heninger also calls attention to uses of these beliefs in poems of the late sixteenth and early seventeenth centuries. He also devotes a section of his book to analyses of the meteorological imagery of Spenser, Marlowe, Jonson, Chapman, Donne, and Shakespeare, finding that such imagery ranges from the chiefly conventional and decorative in Spenser to the chiefly original and functional in Shakespeare.

This is the most important section of his work. But his examination of each poet is so brief as to be indicative rather than conclusive. Probably it would be unreasonable to ask more of a handbook than that it provide materials for further study. The meteorological data furnished by Mr. Heninger and the impressive list of meteorological passages he cites from Renaissance poets offer students of the period valuable aid in pushing his investigations further—into the works of other poets of the period Mr. Heninger covers and into the later seventeenth century when traditional views were coming into conflict with new theories, or when traditional theories were being reinterpreted. Particularly worth expansion are Mr. Heninger's treatment of phenomena of vapor and exhalation, since these figure extensively in discussions about the relationship between the sun's heat and its earthly effects—and in poems expressing aspects of this relationship such as Donne's "Nocturnal upon St. Lucy's Day." Perhaps many readers will also wish for fuller treatment of what Mr. Heninger calls "pseudo meteors and related natural phenomena," for example, tides or springs and fountains, since numerous and diverse theories were being enriched—and complicated—by the views of Kepler and Galileo, and speculations about the origins of springs and fountains were soon to be augmented by the analogy—rich in poetic possibilities—with Harvey's theory of the circulation of the blood.

These are roads Mr. Heninger does not take, but toward which his handbook can point because his careful research has made it an effective and attractive signpost, to which his helpful appendix on Renaissance weather prognostication and his well-chosen figures and headpieces drawn from Renaissance sources add both utility and charm.

(6) **JOHN WEBSTER, THE WHITE DEVIL**, ed. John Russell Brown. (*Revel Plays*.) Cambridge: Harvard University Press, 1960. \$4.25. Reviewed by R. J. KAUFMANN, University of Rochester.

This excellent series under the general editorship of Clifford Leech continues strongly with this competently edited and imaginatively introduced volume by John Russell Brown. Brown, though still under forty, is moving rapidly into a consequential position in Jacobean dramatic studies. His fertile, if perhaps overly-patterned book, *Shakespeare and His Comedies* (London, 1957), advertised the presence of a critic of superior talents. This was to be seen in his skillful close reading as well as in general speculative resourcefulness, for among that book's merits is a formidable reading of *Much Ado About Nothing*, a play as difficult to get off the ground critically as it is easy to animate in the theater. Furthermore, as General Editor of the ambitious and most promising series of *Stratford-Upon-Avon Studies* already issuing from the Shakespeare Institute, Brown is influentially placed. The editorial standards of this series may be inferred from the first volume, *Jacobean Theatre*, which includes among its ten essays by diverse hands an important essay on the Jacobean Shakespeare by Maynard Mack and a major discussion of Marston by G. K. Hunter.

Hence, Brown's new edition of *The White Devil* must be judged by sophisticated standards. The text is good. Editorial procedure for the *Revels Plays* prescribes modern spelling, clarified punctuation, and simplified stage directions. The result is a Webster text unmatched for readability. Brown's introduction is strong on sources and influences, where his work (resting on his Oxford dissertation on Webster's reading) has been previously published in part and is expert. His critical reading of the play, which he calls "a mongrel drama," is less satisfying. I will conclude by briefly indicating why it fails to satisfy. Brown sees the play too much as an aggregate of parts—he seems overconvinced by his own work on the multiple fragments of source material out of which Webster built his play. Thus, e.g., he finds the virtuous Isabella ruled by selfish motives, and he conventionalizes the character of Vittoria herself, through what seems to be a completely "atomistic" response to their characterization. Webster's vision of the world certainly suggests that men are isolated from one another by fear and egotism, but equally certainly many of the most significant moments in his dramas occur when heroic efforts towards communion with others are made. These moments are neither denied nor sentimentalized by Webster; Brown's interpretation is in danger alternately of both faults. Still, this clearly stands as the best single-volume edition of the play in existence—our reservations must thus be marginal.

(7) **PAUSE PATTERNS IN ELIZABETHAN AND JACOBAN DRAMA, AN EXPERIMENT IN PROSODY**, by Ants Oras. (University of Florida Monographs: Humanities No. 3, Winter 1960). Gainesville: University of Florida Press, 1960. 90 pp. Reviewed by RICHARD HARRIER, New York University.

This is a fascinating and useful work that merits extension in similar studies. In conception it is very close to the author's earlier study of Milton's blank verse, which supported the ortho-



# Of Paradise and

## Light BY E. C. PETTET



### *A Study of Vaughan's Silex Scintillans*

In the achievement of *Silex Scintillans* Vaughan offers a remarkable instance of a poet who, after several years of earth-skimming, bare flight, suddenly soars up into the sky. Mr. Pettet now probes the mystery of this steep ascent.

It is his thesis that Vaughan's mature masterpiece is not some entirely new inexplicable creation without obvious antecedents. Rather it is a transmutation of earlier poetic elements that have been subjected to a new fire! His book is a careful analysis of these and, in effect, an introduction to the poet's whole work.

Central to the study of the poetry of England during the Seventeenth Century, Vaughan is well known. *Of Paradise and Light* gives a careful analysis, with abundant quotation, of his poetic qualities, showing his individuality, his affinities with other metaphysical poets, the nature of his own experience and the definable influences on him (the Bible, Herbert's poetry, hermetic philosophy). From the combination of general discussion with detailed analysis of the greatest poems, the reader will grasp Vaughan's essential quality.

#### ABOUT HENRY VAUGHAN (1622-1695)

The poet who signed himself "Silurist" taking the title from Siluria, the Roman name of South Wales from which he was so proud to come . . . The country doctor who lived a long and quiet life, publishing *Silex Scintillans* (Sparkling Light in 1650 . . . The professed disciple of George Herbert. Like all great poets, Vaughan's work comes from a region below his conscious intelligence. This is a poet, drawn to God through intimations of divinity from Nature. \$4.75

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dox chronology of Milton's major poems (*SAMLA Studies in Milton* [Gainesville, 1953], pp. 128-197). The basic idea is an observation of Sir Edmund Chambers made in his review of Shakespearean metrical analyses: that patterns of pausation in rhythm are most likely to be the unconscious element in a writer's verse. I have as yet found no reason for questioning this principle, and it seems the best means to identify the individual characteristics in large bodies of verse. But the aim of this study is not to assign specific works to authors or chronological positions. Rather, its purpose is to describe the patterns of pausation accurately and then to note how these patterns relate to conservative views of authorship and to dating established on external grounds. The result is a corroboration of some views and some interesting questions. Further, we get a clearer sense of periods in metrical development, of group patterns, and of international influences.

Three levels of pausation have been counted in dramatic and non-dramatic works ranging from Chaucer, Deschamps, and Petrarch to Shakespeare, Shirley, and Davenant. These three levels are: (1) the nine possible pauses within a line of five metrical feet, (2) strong pauses marked by punctuation other than commas, and (3) splits in lines between different characters. The evidence of such pauses is the punctuation of original editions; and here, of course, there is some possibility of inaccuracy, for the compositor's habit is not always the author's, and further original printings could not be obtained in every instance. But Professor Oras has chosen wisely, I think, in trying to come as close as possible to what he calls "the rhythmical climate of the time," avoiding his own and other modern rhythmical assumptions. For the sake of future work, one would like a much more detailed explanation, with examples, of the lines metrically unusual, some of which were apparently excluded (p. 4); but from the description given one must conclude that we have here a significant body of results.

We see, for example, the liberating effect of Italian verse on English as opposed to that of French, which requires a strong pause in the fourth position. The period of rigidity between *Tottel's Miscellany* and Sidney is distinguishable. To his examples of fourth-position pauses even contrary to sense, Professor Oras may add works by Googe and Robert Crowley noted by C. S. Lewis (*English Literature in the Sixteenth Century Excluding Drama* [Oxford, 1954], p. 124). Spenser's revolutionary influence on Marlowe and the early Shakespeare is illustrated, and Shakespeare's own development towards later pausation is demonstrated. Surprisingly, however, while the tendency to place a pause towards the end of a line leads Shakespeare into run-ons, the opposite is true of Fletcher (cf. pp. 15 and 25). The general Jacobean mode is distinguished from individual manners, and some interesting results are obtained for disputed plays of Tourneur, Middleton, and Webster.

Above all, Professor Oras may be complimented on his cautious and careful phrasing of difficult issues. His ear is alert to the whole effect of the verse he is analyzing, and he warns us about the influence of such deliberate intentions as parody and archaism. We may conclude that we have here an essay both scientific and literary. We can only wish for more.

(8) FRANCIS BACON, by J. Max Patrick. New York: The British Book Center, 1961. (Writers and Their Work, No. 131.) 43 pp. 50c.

Like most other volumes in this series, Prof. Patrick's pamphlet is concise, clear, and functional. Despite limitations of space, he manages to hit the highlights of Bacon's life and works, and to provide a coherent account of this many-sided

man's development. In addition, Prof. Patrick, by judicious emphasis, illuminates some significant aspects of his subject. He makes clear, for instance, that Bacon "was a master of numerous and varied styles," and that he had the knack of being able consistently to elevate the familiar; that Bacon was an optimist in terms of both his personality and his world-view; and that he contributed much to the "Principle of Segregation"—the separation, that is, of natural science from divinity. Perhaps the most interesting of the author's observations is his placing of Bacon in the Baroque tradition. He goes on to suggest that Bacon's virtuosity, his ability to assume many roles, sprang from the same "Baroque impulse" which enabled Donne to wear the masks of poet-rake and scholar-divine, Jonson to live as a romantic and write as a classicist, and Burton to be both academic don and zestful Democritus Junior. *Francis Bacon* is also enhanced by a carefully selected five-page bibliography.—JF

(9) RENAISSANCE, EIGHTEENTH-CENTURY, AND MODERN LANGUAGE IN ENGLISH POETRY, by Josephine Miles. Berkeley and Los Angeles: University of California Press, 1960. 73 pp. \$1.50. Reviewed by ARTHUR M. AXELRAD, New York University.

On the basis of her theory that "repetition is poetry's basic device of form," Miss Miles has formulated five tables comparing various aspects of the role of repetition in the language of 200 poets, ranging from Chaucer to the present. Table 1 lists data drawn from groups of approximately 1,000 lines of poetry in standard editions: measures; frequency of adjectives, nouns, and verbs; total number of adjectives, nouns, and verbs; and total number of words. The Milton poems used are the *Nativity Ode*, *L'Allegro*, *Il Penseroso*, *Lycidas*, and *Comus* (total of 1,788 lines); measures: 5'-4' lines; adjectives: 1,200 (30-40% are participial); nouns: 1,550; verbs: 770; total ANV: 3,520; total words: 6,720. The 770 verbs give Milton the lowest verb-count of the 30 seventeenth-century poets listed, while his 1,200 adjectives are second only to Phineas Fletcher's 1,350. Milton's proportions make an interesting contrast to Suckling's 560 adjectives, 1,260 nouns, and 1,170 verbs out of a total of 6,500 words (first 1,000 lines of *Fragmenta Aurea*). To compare in another direction, one notes Sandy's 2:3 proportion of total ANV to total words (4,020:6,310), suggestive of a very different poetic effect from the Earl of Roscommon's 2:5 (3,740:10,250). It can be noted that the 21 poets born (and presumably writing) before Dryden seemed to prefer 5' (occasionally 4') stanzas, while those following Dryden definitely preferred 5' couplets. It must be pointed out that Miss Miles' use of Milton's early rhymed poetry along with the blank verse of *Lycidas* and the mixed verses of *Comus* presents a deceptive picture of the status of blank verse in the seventeenth century: because of her particular line selections, as well as her designation "lines," which seems to include tacitly blank verse as well as rhymed lines, there appears to be a complete absence of blank verse from Gascoigne's *Steele Glas* to Edward Young's *The Complaint*.

Table 2 lists the adjectives, nouns, and verbs occurring approximately 10 times or more in 1,000 lines. It is surprising how characteristic Milton's recurrent major words seem, even in his early poetry—adjectives: dark fair good great high holy old sad sweet; nouns: air day ear eye god heaven light night star sun wind; verbs: bring come give go hear keep know lie live make see sing sit. We saw in Table 1 that adjectives play a dominant role in Milton's poetry, while they seem to be minor in Suckling's; the proportions of verbs would also suggest that Milton minimized verbs while Suckling stressed them. It is not surprising, then, that Suckling's recurrent adjectives seem pale next to Milton's (dear fair good great kind little new wise), while his verbs have



a dynamism and range lacking in Milton's: appear awake bring call come die find, give go hold keep know lie look love make move see take tell think. The seventeenth-century poets who closest match Milton in recurrent use of adjectives are Crashaw and Henry More; in nouns, Vaughan and Lovelace; in verbs, Herrick and Quarles.

Table 3 distributes the poets as "Phrasal" (greatest number of adjectives per verbs), "Clausal" (smallest number of adjectives per verbs), and "Balanced" (approximate equality of adjectives and verbs). This proportion is found to be significant, since the Renaissance trend is toward verbs, with consequent clausal structure, while eighteenth-century poets preferred adjectives, with resultant phrasal constructions. Milton is second only to P. Fletcher among major poets of his time in not following this trend (but note that analysis of the late blank verse poems might reveal a different picture).

Table 4 distributes the poets by their use of stanzas, couplets, and "lines." Since Langland and Milton are both listed under "Lines," the dubiety of the designation is apparent. However, as long as it is understood that Milton's "lines" were blank verse in part, one can see that he was the only seventeenth-century poet listed who used this form.

Table 5 shows the history of the 260 major words used by at least four poets with less than a century's span between any two of them. It is interesting that "sing," a word one would expect to be a common poetic word, became a recurrent word comparatively late, and never approached such verbs as "see" and "make," the latter not usually regarded as especially poetic.

This work has much of interest, and if the limitations of its scope are taken into account some useful comparisons can be made. Two dangers arising from such limitations are that the 1,000 lines used for the survey may not represent the poet's most mature or characteristic work (only *Lycidas* among the Milton poems can lay claim to being first-rate Milton, and even that is not representative of his fully mature style). Furthermore, the fact that a major word is used recurrently may not in itself be an indication of the poet's preference for it: some words are used primarily to supply a rhyme; some words are parts of fillers and have no content-value; poems by different poets on similar topics will of necessity have some identical words, but the differences in vocabulary in these cases may be of greater significance than the similarities.

(10) PURITANS, LAWYERS, AND POLITICS IN EARLY SEVENTEENTH-CENTURY ENGLAND, by John Dykstra Eusden. New Haven: Yale University Press, 1958.

*Puritans, Lawyers, and Politics* is a modest, functional, and informative book—or even two books. Mr. Eusden began with the intention of investigating the reciprocal influence between Puritanism and the common law in early seventeenth-century England. He discovered no direct relationship between them, but, instead, what he calls "ideological parallelism." Thus, rather than trying to prove an artificial and unwarranted hypothesis, his book traces two significant currents in the history of ideas, currents which occasionally touch but never truly intermingle. Though the author's conclusions are not startling or novel, they are valid and enlightening.

In a clear style and with ample documentation Mr. Eusden shows how both the Puritan divines and the common lawyers opposed the early Stuarts, the former basing their opposition largely on their concept of the absolute sovereignty of God, the latter on their belief in a fundamental law. Both groups shared the conviction that God's sovereignty and fundamental law were en-

hanced and expressed by particular laws, and both usually opposed the attempts of the monarchy to strengthen itself in church and state.

The author's analysis is complicated by several factors, all of which he acknowledges either directly or indirectly. First, as has often been pointed out, the years from 1603 to 1640 were a period of much legalism and little political science. Second, many of the key words in the vocabulary of theology and politics were then vaguely defined or extremely polemical. Third, the ancestry of Puritanism and of the common law are not amenable to genealogical accuracy. Even so, *Puritanism, Lawyers, and Politics* capably tells the stories of the fight against James I and Charles I as it was waged from the pulpit, in pamphlets, and on the floor of the House of Commons by these Puritan "pests" and legalistic "meddlers." In the context of Mr. Eusden's account of the affinity between these ideologically parallel groups his central thesis seems well warranted: "The idea of sovereignty bound by laws found its most telling formulation for practical politics among the early seventeenth-century Puritans and common lawyers. They ascribed supremacy to Parliament, but they insisted that the authority of the House of Commons stand under divine sovereignty and fundamental law." These men, therefore, bequeathed a concept of authority that did much to shape the course of western political history.

One could wish that Mr. Eusden had written two books, for essentially his subject is bifurcated and each part is deserving of fuller and more detailed treatment. None the less, in fewer than 200 pages the author has composed a succinct, honest, and unpretentious introduction to some of the major ideas which dominated

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As a postscript, it might be pointed out that Caroline Robbins' *The Eighteenth-Century Commonwealthman* (Harvard, 1959) is an admirable sequel, for her study of the "transmission, development, and circumstance of English liberal thought" from 1660 to 1775 carries on the story adumbrated in *Puritans, Lawyers, and Politics*.—JF

(11) **SIR JOHN SUCKLING'S POEMS AND LETTERS FROM MANUSCRIPT**, by Herbert Berry, University of Western Ontario Studies in the Humanities, No. 1, 1960, 124 pp. \$3.00, paper, from The Book Store, University of Western Ontario, London, Ontario, Canada.

New material concerning Sir John Suckling discovered in the 1950's is so extensive and so considerable as to make almost everything printed about him before 1960 either wrong or seriously incomplete. In an Oxford dissertation Thomas Clayton is preparing a new edition. Lester A. Beaurline is writing a Chicago dissertation on *Aglaura*. Herbert Berry's Nebraska dissertation (1953) will be followed by a book on the life. All three are gradually making their discoveries available in print.

The present volume gives texts, chiefly from MSS, of 6 poems and collates them with other versions, and also provides 14 letters in their original wording. The result is to make available to scholars material essential for editing Suckling; to this, Berry adds a rich supply of comment and criticism, though the book remains an in-progress one intended for specialists.

Perhaps the most important discovery is that "A Ballade. Vpon a Wedding" was written for the marriage of Lord Lovelace in 1638. The MS version provided represents an early stage of composition, contains a new third stanza to complete the section on the feast, and reveals that stanza 16 should be 14, with its last three lines preceding the three lines usually printed first. Other important discoveries include a MS version of "To a Lady that forbad to love before Company" which is distinctly superior to other versions; and a MS which reveals that the song "If you refuse me once, and think again" is actually two poems, the first consisting of stanzas 1-3. The letters and introductory matter about them add much to our knowledge of Suckling and his contemporaries. There is a good index.—JMP

(12) **FIVE CENTURIES OF POLISH POETRY, 1450-1950**. Tr. Jerzy Peterkiewicz and Burns Singer. London. Secker & Warburg, 1960, 21s.

The seventeenth-century poets Andrej and Zbigniew Morsztyn, though here called 'baroque,' show affinities with Herbert, Carew, and Marvell, and should certainly be taken into consideration if anyone writes that much needed work, a comparative history of European Metaphysical poetry in the seventeenth century.—JMP

(13) **MILTON'S LYCIDAS: The Tradition and the Poem**, ed. C. A. Patrides (Foreword, M. H. Abrams). New York: Holt, Rinehart and Winston, 1961. 246 pp. \$3.00. Reviewed by HARRY G. MERRILL, Fairleigh Dickinson University.

It is good to see Milton in popularly accessible form, and in several regards Professor Patrides has performed a service. The 1645 text of *Lycidas* has been adopted and the *Epitaphium Damonis* (ed. H. W. Garrod) printed with a translation by Helen Waddell; there is an annotated bibliography, and the "two-handed engine" has been neatly stowed in an editorial closet. Most of the book (pp. 27-231) is given to fourteen essays by such figures as

Hanford, Tillyard, Daiches, F. T. Prince, Tuve, R. P. Adams, Ransom, Shumaker, More, Brooks and Hardy. Despite some scholarly apparatus, however, the volume belongs to the "casebook" genre now in vogue, and because of its accessibility, deserves comment.

Unless it implies separating the poem from its tradition, the title is a misnomer, and unhappily, the book suffers from an imbalance of criticism. Patrides rightly wishes (p. vi) to offset Dr. Johnson's square-toed denial of *Lycidas* as a masterpiece. This proves to be a straw man: after one essay by Hanford tracing the pastoral tradition, the volume shifts its emphasis to criticism of criticism. The Preface avows (p. vi) that "appreciation of the tradition . . . forms only part of a proper background for the reading of *Lycidas*. Far more important is our method of approach to the poem as a poem. . . ." In his Foreword, Abrams observes (p. iv) that "The essays collected here manifest dramatically that criticism really matters." The "most profitable recent innovation in the teaching of literature" is "this mode of working with a classic text as the focus of sharp critical disagreement. . . . For such a use, Milton's *Lycidas* is the ideal document" (p. v). One can object to some historical scholarship on *Lycidas* that the poem becomes only a document for those who "murder to dissect"; but one may equally object to using the poem *qua* "document" as a pretext for a critical parade. Is the volume to serve the poem or be an exercise in critical "group dynamics"? Some of the essays doubtless provoke re-reading of *Lycidas*, but the self-absorption of many of the critics becomes itself a tiresome archetypal pattern.

Conceding space limitations, what the book lacks is enough comment to place the poem in the pastoral tradition as a living force, and in the milieu of seventeenth-century humanism and Protestant ethos out of which it grows. Modern retrograde criticism has, of course, its value. One of the fascinations of *Lycidas*, however, is the way in which a living literary tradition and contemporary life are transformed by artistic control into a work of universality, classic restraint, and sophistication. Classic though it is, Hanford's essay on the pastoral tradition needs supplementing. As for the humanistic background of the poem, the various essays merely contain facile references to humanism, to "opposition" or "synthesis" of Christian and/or pagan elements in *Lycidas*. Many illuminating comments are simply dispatched to the bibliography; and why are Haller's valuable remarks (*The Rise of Puritanism*, pp. 317-323) nowhere mentioned, though they help explain that apocalyptic sternness of Peter which caused Alpheus to shrink or the distinctive texture of *Lycidas*'s final apotheosis? Perhaps one reason for the perennial appeal of *Lycidas* is the subtle rhetorical skill with which it is written, e.g., the measure shown in echo and repetitive patterns or in cadencing of the verse. This is such an important part of understanding Milton's aims (as in the epideictic function of Peter's "digression"), and therefore of criticizing his achievement justly, that the comments of Wallerstein—again, merely put in the bibliography—would have been informative. Though Prince's essay shows Milton's originality in adapting principles of the *canzone*, there is no specific discussion of how rhetorical control—the basic art of words and language—raises the poem to the highest level of baroque art.

Considering the poem *qua* poem, *Lycidas* is but imperfectly understood when one scans the cultural background in which Milton and Edward King moved as students, or Milton's virtuosic skill in shaping the ebb and flow of a poem, which is, after all, a structure in sound and feeling. These are lost as critics salivate over a self-served banquet accompanied by the lean and flashy songs of seranell pipes. Yet once more, it is pleasant to find that after such a guildhall banquet, *Lycidas* as a poem remains not sunk low, but mounted high.



(14) CROMWELL'S MASTER SPY: A STUDY OF JOHN THURLOE, by D. L. Hobman. London: Chapman and Hall, 1961. 186 pp. 21s.

The title of this book is hardly accurate: Thurloe did administer an excellent espionage system, but it was only one aspect of his work as Cromwell's Secretary of State. Mrs. Hobman has pleasantly but very amateurishly rewritten from the printed volumes of the Thurloe State Papers some of the more interesting parts of their contents, displaying some journalistic skill in the process. But she has made no effort to correct the errors in the printed texts by going behind them to the Thurloe manuscripts in the Bodleian Library. Her infrequent footnotes indicate that she also uncritically consulted and incorporated matter quoted in unreliable books, such as Agnes Strickland's *The Queens of England*. Nothing indicates familiarity with the only previous work on Thurloe, made by Sigismund Freiherr von Bischoffshausen. And Mrs. Hobman does not even quote accurately from her printed sources (Cf. pp. 41-42 with *Thurloe's State Papers*, II, 248-9). A good and reliable book on this great civil servant and administrator, Cromwell's dependable servant and Milton's colleague, would be both possible and desirable, and the material for it is extant. Mrs. Hobman's alleged "study" does not begin to satisfy this need.—JMP

(15) NAWORTH ESTATE AND HOUSEHOLD ACCOUNTS, 1648-1660. Ed. C. Roy Hudleston (Surtees Society, 1958. 261 pp.).

The accounts for 1612-41 were published for the Surtees Society in 1877, but there is a gap in them for the years 1641-45. The accounts illustrate the economic recovery after the Civil War, reveal a little about the management of the Howard estates, and indicate how wretched was the poverty of the tenants in contrast with the prosperity of Charles Howard, a Cromwellian.—JMP

(16) THE COMPLETE ANGLER, by Izaak Walton. New York: Doubleday and Co., 192 pp. .95c. Reviewed by ARTHUR M. AXELRAD, New York University.

This ever-pleasing work is here presented in an attractive, inexpensive Dolphin Book paperback. There is no introductory material, and neither the editor nor his textual sources are disclosed. The text is modernized in spelling and in punctuation, and is hence palatable to the student and general reader. Although it is a handy student text, the absence of biographical information and other matters of interest such as the CA's historical/literary position, and Walton's technical accuracy, will have to be remedied by the instructor or through supplementary reading. For the same reason, this edition may be of limited appeal even to the casual reader, unless he is already familiar with the background of the work (or is content to read it in an intellectual vacuum). The binding seems strong for a paperback, and the book should last through many readings. The narrow margins will cause consternation and frustration in margin-scribblers.

(17) AN IMMORTAL COMMONWEALTH: THE POLITICAL THOUGHT OF JAMES HARRINGTON, by Charles Blitzer. Yale Studies in Political Science 2. Yale Univ. Press, 1960. xv-344 pp. \$6.00.

This brilliant analysis of Harrington's political thought against the intellectual and political background of seventeenth-century England satisfies a real need; for though the few but fit have long recognized the tremendous importance of Harrington's significant contribution to political thought and institutions, and although his influence, particularly upon American and French

constitutions has been demonstrated by H. F. Russell Smith (1914), no truly thorough examination of his ideas has previously been made.

A selection of Blitzer's main points will illustrate the depths of his insights: "What is most impressive in Harrington's later intellectual life is his ability to discern the pattern underlying the events and to incorporate it into his general theory"; "Appreciation of the immense potentialities of rationalized and centralized political institutions . . . more than anything else distinguished Harrington from the other republican and constitutional theorists of his day"; "Torn between his intellectual commitment to republicanism and his emotional commitment to the person of the King, he sought a solution that would allow him to maintain both loyalties." It is refreshing to find that Harrington's concern for politics existed side by side with a delight in beauty and variety and an engaging lightheartedness. Almost alone among his contemporaries he recognized the development of the state and appreciated its function as a bulwark of political stability. He also recognized the need for modern constitutional organizations to protect personal liberty against state power.

Blitzer's favorite method is to search out the political problems expressed or implicit in the writings of Harrington and then to explore how he worked out solutions. Thus what was perhaps the central paradox of his approach to political theory was as follows: "he believed that the *raison d'être* of political theory must consist in the fact that it tells men what to do next. But . . . is it really useful to do so?" The answer is that, "although the people do have a natural tendency in emergencies to choose the proper political course, it is the job of the political theorist to make good" their deficiencies. However, there was need for caution; for some of England's political problems had been caused by political theorists. Moreover, there were distinct elements of determinism in Harrington's theories, and they had somehow to be reconciled with his strong belief in the efficacy of rational enquiry and direction. This led to the conclusion that the function of the political theorist is to "demonstrate to his contemporaries the precise requirements of political necessity" and to be creative in that area in which men are free to choose among various possibilities: "men and societies stand in need of expert guidance, particularly in the matter of designing and establishing the institutions best calculated to achieve their ends, given the requirements of political necessity."

This method makes for fascinating reading and progressive clarification: step by step Blitzer thus unfolds the complex organic unity of Harrington's ideas. The result is a volume which not only elucidates those ideas but also lights up the thought of Hobbes, Milton, Locke, and hundreds of other seventeenth-century thinkers. And incidentally it rescues Harrington from the all too prevalent notion of him as a mere utopist or a mere exponent of political gadgets such as rotation in office, separation of powers, and election by ballot. With reason OCEANA emerges as "perhaps the most detailed political system created by a single individual since Plato's *Laws*."

For litterateurs the volume has values incidental to its main theme. Harrington was a friend of Marvell and a member of a family of poets; Donne elegized the second Lord Harrington of Exton, whose sister was Lucy, Countess of Bedford; Sir John Harrington of Kelston translated *Orlando Furioso* and invented the water closet; and Blitzer's hero himself translated six books of the *Aeneid* and wrote an *Essay upon two of Virgil's Eclogues*, which is a more important document in English literary criticism than has been recognized.

Such matters and the paradox of Harrington himself, the republican friend of Charles I, the supremely rational thinker

who ended insanely trying to demonstrate the reality of the hallucination that his perspiration turned to flies—all this lightens the close analyses provided by Blitzler. The result is a major contribution to the history of English political thought.—JMP

(18) **EARLY PURITANISM IN THE SOUTHERN AND ISLAND COLONIES**, by Babette M. Levy. Worcester, Mass.: American Antiquarian Society, 1960. 278 pp. [Reprinted from the *PROCEEDINGS* of the American Antiquarian Society (April 1960), pp. 69-348.]. Reviewed by H. T. MESEROLE, Pennsylvania State University.

How strong a force Puritanism was in the early history of New England has become common knowledge. Less recognized is the effect that it had upon the development of the British settlements south of Pennsylvania and on the island colonies of Bermuda, the West Indies, and the Bahamas—the problem with which Babette Levy's study concerns itself.

During the seventeenth century the colonies in southeastern America were attractive to Puritan settlers. In Jamaica and the Carolinas, which offered full toleration of all churches, Puritans could worship as they pleased, and even in colonies less tolerant of nonconformists the relative mildness of persecution was noteworthy. Then too, these southern and island settlements were English colonies in which Puritans could maintain their cultural identity. Consequently, until the Puritan Revolution a steady stream of dissenters—Anglicans merely seeking some modifications of liturgy and church polity, Presbyterians, Congregationalists, Independents, Baptists, Separatists, Levellers, Familists, Diggers, Seekers, Quakers—left England and western Europe for Maryland, Virginia, and the islands. During the Interregnum, Puritan emigration lagged, but with the Restoration dissenters faced new persecutions and again sought American colonies as sanctuaries.

Though the number of Puritans who settled in the southern and island colonies cannot be ascertained precisely, that Puritanism was a factor in the development of these colonies cannot be doubted. The records, scanty as they are, indicate that nominal conformists and outright nonconformists composed a strong minority in Virginia, Barbadoes, and Jamaica, and a majority in Bermuda, Maryland, and the Carolinas during most of the seventeenth century. Moreover, these dissenters were vigorous men in whom the Puritan spirit ran strong, and in a century of dispute on religion, politics, and colonial economics, the Puritan faction, minority or majority, made itself felt.

This is Miss Levy's thesis. Her method, dictated by the nature of her material, is to discuss in a separate chapter for each colony the broad question of Puritanism within that colony. She locates settlements, ascertains which sect or sects were most influential (when possible, she records their numbers), and provides information on the local and itinerant ministers who preached there. She examines the relationship of southern Puritanism to Puritanism in Old and New England, particularly with respect to the passage of ordinances affecting nonconformity in the New World. Most important, she studies the extent to which Puritanism in its different degrees of dissent was a force in the religious, political, social, and economic development of each colony.

It is clear, for example, that the history of Virginia Puritanism is not the simple narrative of one sect and its growth: "Virginia Calvinists differed among themselves and apparently had little feeling of unity other than geographic; early nonconformists had a tendency toward Congregationalism or Independency; later dissenters were more inclined to Presbyterianism." In Bermuda the picture is more sharply defined. By 1647 there were two sects on the islands, one Presbyterian, the other Congregational, with the Presbyterians, backed by William Prynne, the most numerous though not the most zealous. And in Maryland, under

Catholic proprietors, Puritanism was far from being a unified movement: "Not only were there the usual cleavages between political Puritans or Parliamentarians and religious Puritans or Calvinists; the Calvinists themselves also showed many shades of belief, from conservative Presbyterianism through the various types of Independency and Anabaptism to the radicalism of the various sects in which the seventeenth century abounded."

A final chapter, "Southern Puritanism and Its Successor, Methodism," provides a lucid summary and demonstrates that the spread of Methodism in America in the late eighteenth and early nineteenth century was reminiscent of the earlier religious history of the southern colonies, and especially of Quakerism and its emotional rather than intellectual approach to spiritual concerns.

In the face of a paucity of primary materials and records, Miss Levy's scholarship is sound and her approach cautious. She has examined such records as are extant and has provided an excellent bibliography arranged by colony of the primary sources, including manuscripts and their depositories, and lists of reprints and facsimiles of these. She has adopted an appropriate skepticism regarding the validity of statements by overzealous or optimistic seventeenth-century ministers as to the effect their gospel labors wrought, and she questions the reliability of population and distribution figures cited by, say, the Lords Baltimore, who may well have been more anxious to demonstrate their advertised tolerance of Puritan sects than to report precisely the number of Catholics or Quakers in Maryland.

Since early Quaker records were more numerous, more diligently kept, and more assiduously preserved than other early records, the history of Quakerism in the southern and island colonies is more readily followed and certainly receives fuller attention in this book than does the history of any other Puritan sect. This one understands but is nevertheless uneasy about. A few errors and inconsistencies in footnotes (the Quaker scholar's name is Henry J. Cadbury, not Henry C., and Lyon Tyler's name is spelt with an "e") and some misprints mar an otherwise carefully documented and handsomely printed book. Above all, one longs for an index, especially of the proper names, even though such an invaluable aid does not often occur in books that originally appeared as part of a *PROCEEDINGS*.

But these are minor faults that cannot lessen the value of the book to specialists. **EARLY PURITANISM IN THE SOUTHERN AND ISLAND COLONIES** is a sound work that adds much to our knowledge of seventeenth-century America.

(19) **A CHECK-LIST OF BOOKS IN THE LIBRARY COMPANY OF PHILADELPHIA IN AND SUPPLEMENTARY TO WING'S SHORT-TITLE CATALOGUE 1641-1700**, by Edwin Wolf, 2nd. Philadelphia: The Library Company of Philadelphia, 1959. viii-106 pp.

The significance of the Library Company's collection of something under 4000 titles lies in the fact of its existence as an entity in old Philadelphia almost as listed in this catalogue. "They form a fascinating, and still unwritten, chapter in the intellectual history of the United States during its formative years." For readers of *SCN* the collection is important because of its rich seventeenth-century holdings, many of them once owned by Benjamin Franklin. There are 14 Bacon items, all published before 1700; a remarkably large listing of works by Robert Boyle; 10 volumes by Sir Thomas Browne; the 1687 edition of John Cleveland's works; Crashaw's *Delights of the Muses* and his *Steps to the Temple*, both 1648; 27 Dryden items; a first edition of *Oceana*; and 7 Marvell items, including *The Last Instructions to a Painter*, 1667 (not in Wing).



The Milton holdings are *An Apology against a Pamphlet*, 1642; *Muscovia*, 1682; *Colasterion*, 1645; *D&D*, 1643 and 1645; *Ekonomiklastes*, 1690; *History of Britain*, 1677 and 1695; both eds. of *Literae pseudo-senatus*, 1676; *Prelatical Episcopacy*, 1641; *True Religion*, 1673; *PL*, 1674 and 1678; *Paraphrasis poetica*, 1690; *Pro populo*, 1651 bis and 1652; *Defensio secunda*, 1654; and *Tetrachordon*, 1645.

Also noteworthy are the large number of works by Prynne; 8 by John Goodwin; a number of dramatic works (e.g. Cibber's *Love's Last Shift*, 1696); Neo-Latin works such as Casimiri's *Lycicum liber IV* and Blamere's *Elegantiae poeticae*; and Riechter's *Bible's Oh! wo, wo from the Lord . . . unto . . . the Town of Dartmouth*, 1655.

The entries include many corrections of Wing items and also provenances.—JMP

(20) THE ROYAL SOCIETY: ITS ORIGINS AND FOUNDERS, ed. Sir Harold Hartley. London: The Royal Society; ix-275 pp. & 29 well chosen plates. 35s or \$6.00.

This attractive volume, written by a variety of leading experts, contains for the first time a collection of biographical sketches of each of the twelve founder members and of some of those who played a major part in the early days of the Royal Society. Outstanding is Douglas McKie's account of the origins: he corrects Sprat, who was "ill-equipped and ill-informed," by showing that Gresham College was "the matrix" in which the Society originated and that the part played by Royalists in its foundation was greater than has been thought. It is also noteworthy that the first Journal of the Society does not mention any influence from Bacon but only the example of foreign academics.

Among the neglected figures resuscitated are Cromwell's physician, Jonathan Goddard, who became Warden of Merton, represented Oxford in the Barebones Parliament, and (according to Ward) was the first Englishman to make a telescope with his own hands; Thomas Willis, the farmer's son who contributed to neurology; Sir Paul Neile, who may be Butler's Sidrophel; William Ball; Abraham Hill; and William Croone. Of Miltonic interest is the account of Henry Oldenburg, who, like Milton, was tutor to Richard Jones, the nephew of Robert Boyle.

The opening account of Charles II suggests that his laboratory experiments may have led to his fatal illness, possibly caused by mercury poisoning. The account of John Wilkins covers his almost infinite variety, and notes that his most lasting contribution to the Society was in its prose style: the Minute Book shows how Fellows looked to him for guidance. He possessed the characteristics of a true natural philosopher, "an open mind, a restless desire to investigate, imagination, scepticism of authoritarian opinion, and the power of deferring judgment until evidence was available."

Major treatments are given to John Wallis, Sir William Petty, Sir Christopher Wren, Robert Boyle, Robert Hooke, Kenelm Digby, and John Evelyn. These accounts add little that is new but are admirable compilations and condensations which give comprehensive treatment to the lives and work of these great men; noteworthy lucid are the summaries of their scientific achievements. The need for an authoritative life of Wren and for an account of his scientific work is stressed; his mathematical achievements are given fuller and separate treatment.

The chapter on Elias Ashmole by C. H. Josten is a fascinating foretaste of a biography and edition which are forthcoming from Clarendon Press.

The volume may be highly recommended both because of its admirable summaries of richly varied careers and because, es-

pecially for the minor figures, it presents important but hitherto unpublished material.—JMP

(21) Wright, James. THE HUMOURS AND CONVERSATIONS OF THE TOWN (1693), ed. with introd. by Bruce Harris. Scholars' Facsimiles & Reprints. Gainesville, 1961. 139 pp. \$4.00. Reviewed by ROBERT B. RESNICK, Springfield College.

This brief volume consists of two dialogues (one by men, the other by women) in each of which country life is supposed to be favorably contrasted with London life. The satire, we are told in the dedicatory epistle, is aimed at no particular person but "only at the Follies and Vices too many are infected with." In the first dialogue (the longer and better of the two) Messrs. Pensive and Jovial, who insist that only the rural area is conducive to peaceful and moral life, do not catalogue country pleasures so much as they elucidate the sins of London and characterize its sinners. They thoroughly enjoy telling us what is wrong with London. Their single opponent, Mr. Sociable, has little opportunity to make his stand for London. Indeed, he does not need to, for his function seems to be little more than to feed his companions the materials which they voraciously swallow but apparently cannot digest. There are attacks on gambling and prostitution, old lechers and young lechers, law students, divines, merchants, actresses, even members of the Royal Society. The wits, as well as the beaux and rakehells, are subjected to a good deal of criticism. Many of the people under attack have already been raked over by the character-writers and dramatists of the period. As a matter of fact, what saves the rather one-sided colloquy from complete dullness is the frequent references to the contemporary writers, who much more interestingly act out what Pensive and Jovial merely drone over. In all fairness, it must be said that the "character" of the Beau, as well as one or two of the others, is good enough to vie with any of Earle's better profiles. In the second dialogue Wright reiterates his conception of the town as a sink of iniquity, and he implies that the woman who values her reputation will waste little time moving to the country. And we might add that once there she and Pensive and Jovial, and others like themselves, can sip their claret and read their Wycherley and Etherege to their hearts' content and do whatever Londoners need not go to the country to do. Wright is not hoodwinking us; he appears to know London only too well and perhaps, only pretends to despise it. On the whole the satire is tame and unoriginal. After the second dialogue there is appended a catalogue of 112 plays printed for Wright's publisher, R. Bentley.

(22) JOHN LOCKE, TWO TREATISES OF GOVERNMENT: A CRITICAL EDITION WITH AN INTRODUCTION AND APPARATUS CRITICUS, by Peter Laslett. New York: Cambridge University Press, 1960. xiii-521 pp. \$9.50.

"Our modern reprints of Locke on Government represent a debasement of a form of his book which he himself excoriated, and tried his best to obliterate." The commonly used text is a travesty of his intentions. Furthermore, he did not write it in 1689 to justify the Revolution of 1688; nor did he write it with Hobbes in hand or mind; nor as a philosopher who was applying to politics the implications of his view of reality as a whole. He did finally acknowledge the authorship in a codicil to his will; but otherwise he obsessively made labyrinthine and complicated efforts to conceal the fact that he had written it.

In fascinating detail Laslett tells the story of a series of publications, all of them unsatisfactory to Locke, who corrected a copy of the printed version meticulously, with the result that in 1713 and again in 1714 a fairly reliable text was printed. In subsequent printings it deteriorated; but in 1764 Thomas Hollis

published the 6th edition from the master-copy of Locke's literary executor, Pierre Coste. This is the basis of the present edition; a second master copy may exist but has not been discovered.

Modern "scholarship," especially after 1884, went back to the unsatisfactory texts of Locke's lifetime; hence the confusion and the need for doing Hollis's work over again in accordance with modern standards of accuracy.

Laslett not only provides the text, collation, bibliography, and index, but in his Introduction leaves nothing to be desired: he treats the book itself; Locke as man and writer; the *Two Treatises* and the Revolution of 1688; Locke and Hobbes; and the social and political theory of the *Treatises*, adding appendixes on the printings and the sources. A sampling of the page-headings reveals how thorough and extensive is the coverage: Locke's debt to Shaftesbury; Locke and Somers; the attack on Filmerism; Locke's use of Hooker; the Literature of Natural Law; Hobbes and Locke as Rationalizers; Critique of Locke on Property; Doctrine of Natural Political Virtue; the Concept of Trust.

No student of seventeenth-century literature or thought can afford to neglect either this "new" text of Locke or the masterly introduction. No library should lack a copy.—JMP

(23) A CHECKLIST OF THE WRITINGS OF DANIEL DEFOE by John Robert Moore. Bloomington: Indiana University Press, 1960. xviii + 254 pp. \$7.00. Reviewed by E. L. McADAM, JR., New York University.

The title of this important book is precisely descriptive: it is a list of publications which Moore believes Defoe wrote, not a descriptive bibliography, not an analysis, item by item, of evidence for or against the ascription to Defoe of 600 or more works which he may have written. It is therefore the latest—surely not the last—of a series of lists beginning with Chalmers in 1790, and going through Wilson, Hazlitt, Lee, Wright, Trent (CHEL) and Hutchins (OBEL). Hutchins estimated the number of "books, pamphlets, and periodical contributions attributed to Defoe" at "over 400," but his list is shorter than that because "for one reason or another, it has seemed best to omit enumerating them ["nearly 300 books and pamphlets"] here."

The complexity of determining the Defoe canon stems from the fact that the vast majority of Defoe's works were anonymous, and that his style bears few tricks to mark it as his own. Moore rejects Trent's method of attribution as too "impressionistic"; his own is based as much as possible on external data, but he also relies on the fact that Defoe sometimes uses the same matter in two works (one of the bills of mortality in the *Review* and again as background for *A Journal of the Plague Year*). The danger of using as evidence such repeated factual material should be apparent, since it was equally available to all pamphleteers. Moore says: "A great many new titles are included which can be assigned to Defoe with confidence. Many other titles have been discarded which were previously assigned to him for inadequate reasons." In general, no reasons are given for the new ascriptions, and there is neither a list of the rejected titles nor the reasons for their rejection. Nineteen titles only are asterisked and "included here in a borderland of partial uncertainty . . .; most of the available evidence indicates Defoe's authorship, but that evidence is not yet adequate for complete assurance." On the first of these, Moore notes, "Probably, not certainly, Defoe's. Sometimes attributed to William Lloyd." On the second, "Internal evidence is strongly in favor of an attribution to Defoe." The reader is given no further aid.

The list is in three parts: (1) Books, Pamphlets, Poems and Manuscripts; (2) Undated Works published posthumously, and (3) Periodicals. Only the first is important; it includes "lost"

works, possibly "ghosts." The second includes only four items, one erroneously. The list of periodicals is suggestive only, "avoiding most of the complexities of the subject." The first periodical entry illustrates this: "*The Athenian Mercury*. Occasional contributions at various times in 1690 and 1691." I scanned the original issues of the first two volumes, and found nothing suggestive of Defoe. I lack the supplementary issues, and perhaps they contain Defoe's contributions. But Moore does not say so. The indexes of booksellers and of titles are excellent and useful.

Moore avoids descriptive bibliography as too complex for a work of this scope, choosing instead "to distinguish quartos from octavos primarily in regard to shape." Unorthodox as this sounds, for the limited period under consideration it is perhaps a fair rule of the thumb: in the examples I checked, his description was correct.

Moore concludes, "This checklist is meant to tell *what* Defoe wrote, *when* and often *why* he wrote and published it, *who* printed and sold it, and *where* copies of first editions are to be found in accessible libraries." The dating is more exact than before, though sometimes only a little more so. (After castigating Lee and Hutchins for "too late" dates for the second, third, and fourth editions of *Robinson Crusoe*, the new dates are 9 vs. 12 May, 4 vs. 6 June, 7 vs. 8 August.) The full imprints are very helpful in determining reprints and piracies, and the list of easily available copies will be a boon to many scholars.

A student, or cataloguer, who wishes certainty as to the Defoe canon might well start with items on which Moore and Hutchins (or Lee or Trent) agree. The rest might be marked "attrib.," with a strong urge to the serious to survey all available evidence, internal and external, with the hope that in the foreseeable future we may with confidence know the genuine works of Defoe.

(24) HORATIO, by Hyam Plutzik, New York: Atheneum, 1961. 89 pp. \$4.00. Reviewed by RICHARD M. GOLLIN, University of Rochester.

At the end of *Hamlet*, Horatio's duty seems clear—to heal Hamlet's wounded name, to justify his friend's greatness, in brief, as Hamlet asks, "To tell my story." Yet in three centuries *Hamlet* criticism has not discharged that obligation: each age puts the action to its own uses, seeking its own meaning in Shakespeare's. Out of this critical predicament Plutzik has written a long poem for a relativistic age, one in which Horatio lives on to hear Hamlet's story as understood by a crude ostler, a fashionable lady, a scholastic pedant, an expedient politician, and the myth-making imagination of shepherds. Each prefers his own view, and confronted by this relativity of belief an aged Horatio begins to confront the failure of his own:

Not now nor on any day of these lost years  
Have I been able to tell what thing in Hamlet  
Drew me to him, or made his ghost precious.

His original faith in Hamlet's tragic grandeur has been shaken. Yet to lose this faith is to betray his own humanism, like Hamlet to risk betraying an obligation to a beloved ghost, like all men to surrender a debt to the past.

Thus the poem is important, as a kind of commentary on *Hamlet*, as a fable for modern critics, and in its own right as an exploration of the gap between Renaissance humanism and modern skepticism. Though it avoids coping with the control over meaning imposed by the play's artistic structure, it deals explicitly with our persistent habit of warping truth into its counterpart images; though the markedly modern blank verse cadences and invocational images only occasionally reach the fullness of Elizabethan verse, the poem reminds us of the range of



feeling and belief we have abandoned. Probably its greatest virtue is that, as a small modern sequel, it sustains much of the shrewdness, analytic power, terror, and dignity of the original, while examining through a series of dramatic monologues a problem which is distinctly—though not uniquely—our own.

## SECTION II: SUMMARIES OF SCHOLARLY ARTICLES

AMERICANA. Edited by Harrison T. Meserole, Pennsylvania State University.

### ROGER WILLIAMS

(25) Lowenherz, Robert J. "Roger Williams and the Great Quaker Debate," *American Quarterly*, XI (1959), 157-165. The debate on fourteen propositions (9 Aug. 1672) between Williams and three of George Fox's disciples, John Stubbs, John Burnyeat, and William Edmundson, which resulted in the publication of Williams' *George Fox Digg'd Out of His Burrowes* (1676) and Fox's and Burnyeat's answer, *A New-England Fire-Brand Quenched* (1677), was more than a theological argument; it was an argument about one of the major problems of a democratic society. Williams associated the Quakers' subjective moral doctrine with anarchy, felt it to be as potentially dangerous as the authoritarianism of the Massachusetts Puritans, and sought for a middle way illuminated by reason and free from the arbitrary dictates of groups claiming absolute authority or of individuals claiming the infallibility of divine ordinance or inspiration.

### QUAKERS

(26) Tolles, Frederick B. "Of the Best Sort but Plain: The Quaker Esthetic," *American Quarterly*, XI (1959), 484-502. Though the essential spirit of Quakerism may have been anti-esthetic in its fear of the "world," its scorn of the sensuous and the merely ornamental, nevertheless in literary expression (e.g. Woolman's *Journal*) and in the "minor arts" (crafts) Quaker ideas were not anti-esthetic but instead reflected an ideal of functional simplicity peculiarly congenial to modern sensibilities.

(27) Cadbury, Henry J. "A Quaker Before the Privy Council, 1663," *Bulletin of the Friends Historical Association*, XLIX (1960), 36-42. John Furly (Furley), "for being a favorer and encourager of the Quakers," was brought before the Privy Council on 20 Nov. 1663. This article includes transcripts of two accounts of the hearing: one by Furly himself (Friends House Library, London, Portfolio 2.24) and one by his son (*Ibid.*, Portfolio 7.32).

(28) Byrd, Robert O. "Quakerism and Foreign Policy: The Development of a Relationship," *Bulletin of the Friends Historical Association*, XLVIII (1959), 3-20. [This abstract confines itself to material on pp. 3-6, subtitled "Winning the Right to Differ (1647-1691)."] Two major themes of Quaker relationship to foreign policy have origins in seventeenth-century Quaker history: Friends felt direct, personal responsibility for affairs beyond the boundaries of their country; Friends were convinced that relationships between nations could and should be Christianized. These convictions meant, in practice, two things: Friends must by precept and example exhort men to lead a Christian life; Friends were to eschew "carnal weapons" in pursuit of spiritual, religious, or political ends.

### GEORGE FOX

(29) Cadbury, Henry J. "The Horizon of Fox's Early Visions," *Bulletin of the Friends Historical Association*, XLVII

(1958), 30-34. The word "Holland" in Fox's *Journal* for 1651, Epistle 337, refers to the country, not the district in Lincolnshire as heretofore supposed. This fact is significant in determining that the horizon of Fox's vision was so early beyond the seas.

### MICHAEL WIGGLESWORTH

(30) Strange, Arthur. "Michael Wigglesworth Reads the Poets," *American Literature*, XXXI (1959), 325-326. In "Vanity of Vanities," the poem that is appended to the *Day of Doom*, the image that parallels dropsy with desire for worldly gain is reminiscent of numerous passages in Ovid and Horace.

### ROBERT CALEF

(31) Moriarty, G. Andrews. "The Calfe or Calef Family," *New England Historical and Genealogical Register*, CXIII (1959), 184-189. Robert Calef (Calef), Boston merchant and author of *More Wonders of the Invisible World* (1700), in which he exposed the witchcraft delusion and thus incurred the wrath of the Mathers, was baptised in Stanstead, near Glemsford, Suffolk, 2 Nov. 1648, emigrated to Boston, died 13 April 1719, and was interred in Eustis Street Burial Ground, Roxbury, Mass. This article is a mine of biographical data on the entire family.

### EDWARD TAYLOR

(32) Stanford, Donald E. "The Giant Bones of Claverack New York, 1705: Described by the Colonial Poet, Reverend Edward Taylor (ca. 1642-1729) in a Manuscript Owned by the Yale University Library," *New York History*, XL (1959), 47-61. When the first account of the Claverack bones appeared in the *Boston News Letter* (1705), Taylor copied it into his diary. In June 1706, Taylor recorded personal observations of the teeth and bones of the "giant," and wrote a 190-verse poem in three parts describing the monster as one of the marvels of God. Text of the poem is included, pp. 56-61.

### JANE HAWKINS

(33) West, Edward H. "The Story of Jane Hawkins," *New England Historical and Genealogical Register*, CXIV (1960), 207-211. Wife of Richard Hawkins, mother of three sons (and one daughter?), follower of Anne Hutchinson, and midwife who with Anne Hutchinson assisted at the birth of the "monster of Mary Dyre," Jane Hawkins was banished from Boston 12 March 1637/8. She returned, was jailed, and was again banished 2 June 1641. She is mentioned prominently in the Winthrop records and in Roger Williams' correspondence.

### MAYFLOWER PASSENGERS

(34) Wagner, Anthony R. "The Origin of the Mayflower Children: Jasper, Richard, and Ellen More," *New England Historical and Genealogical Register*, CXIV (1960), 163-168. Newly discovered document indicates that these were the illegitimate children of Catherine More by Jacob Blakeway, and that the children were sent to America under indenture at the request of Samuel More, who had "resolved to seporate [sic] himself from the said Catherine who through the continuance in sinne became impudent." Data on More is in *DNB*.

### FRANCIS MAKEMIE

(35) Drury, Clifford M. "The Irish Background of Francis Makemie," *Journal of the Presbyterian Historical Society*, XXXV (1957), 111-119. Born in 1658, a member of the Presbyterian Church at Ramelton, Donegal, Makemie attended Glasgow Univer-

sity and in 1680 was recommended by Thomas Drummond to Presbytery. He was licensed (1681), ordained (1682), and left for Maryland (1683) to become the "father of organized Presbyterianism" in America.

## CANADA

(36) James, Mel. "The Unknown Conquest of Canada," *Queens Quarterly*, LXVII (1960), 76-85. In 1628, David, Lewis, and Thomas Kirke, English-born Huguenot brothers, were sent by the London Company on a three-ship expedition to Canada under letters of marque from Charles I. Under orders to "root out the French settlements in Canada," the Kirkes captured a fourth ship from the French, defeated the French fleet in Gaspé Bay, returned laden with spoils to England, and were sent back in 1629 to Canada. In July the Kirkes forced Champlain to surrender Quebec. David became Governor of Newfoundland (1638), and Lewis and Thomas joined the Cavaliers against Cromwell.

(37) Diamond, Sigmund. "An Experiment in 'Feudalism': French Canada in the Seventeenth Century," *William and Mary Quarterly*, XVIII (1961), 3-34. Implicit in the history of early modern colonization is the problem of planned social action; and this history may be re-examined with the aim of analyzing the discrepancy between the plan for the new society and the actual outcome of the effort to apply the plan. In New France as well as in Virginia, the need to recruit a voluntary labor force not only defeated the form of organization devised by the colonizing company, but also proved to be the mother of liberty for colonists.

## AMERICAN COLONIAL POETRY

(38) Bowden, Edwin T. "Benjamin Church's *Choice* and American Colonial Poetry," *New England Quarterly*, XXXII (1959), 170-184. Though in matters of style Church's *Choice* imitated John Pomfret's *Choice* (1700), Church's poem in its formal religious emphasis and attention to "moral truths" and the moral law, suggests many of the elements of seventeenth-century American verse as written by Anne Bradstreet and Edward Taylor.

## COLONIAL MARYLAND

(39) Kammen, Michael G. "The Causes of the Maryland Revolution of 1689," *Maryland Historical Magazine*, LV (1960), 293-333. Chiefly these were: unreasonable exercise of proprietors' veto power; uncertain status of laws; illegal raising of taxes and fines by proprietors; excessive exaction of fees by proprietary officers; corruption of the judicial system; favoritism received by Roman Catholics through landgrants, offices, and special legal protection; seizure of goods under false pretenses; exaction of sterling instead of tobacco for payment of rents.

(40) High, James. "A Facet of Sovereignty: The Proprietary Governor and the Maryland Charter," *Maryland Historical Magazine*, LV (1960), 67-81. Maryland's charter, granted to Cecilus Calvert, second Baron of Baltimore, 20 June 1632, was unlike that of any other American colony, and the tenure of the Lords Baltimore in America under its terms was longer than that of any other proprietary group. This tenure was, however, at the expense of ever decreasing power and increasing colonial sovereignty.

(41) Karinen, Arthur E. "Maryland Population, 1631-1730: Numerical and Distributional Aspects," *Maryland Historical Magazine*, LIV (1959), 365-407. Growth and distribution of Maryland's population from the few score of the first white settlement

on Kent Island in 1631 to the 470,000 all over Maryland in 1730: county by county, decade by decade charts and graphs.

(42) McMahon, Clara P. "A Note on the Free School Idea in Colonial Maryland," *Maryland Historical Magazine*, LIV (1959), 149-152. A free school in seventeenth-century Maryland was meant to be, in the eyes of its staunch supporters, Governor Francis Nicholson and Thomas Lawrence, a public school in which instruction in the liberal arts would be offered free to at least some children whose parents were unable to pay tuition.

(43) Rubincam, Milton. "Queen Henrietta Maria: Maryland's Royal Namesake," *Maryland Historical Magazine*, LIV (1959), 131-148. A biographical sketch of Henrietta Maria of Bourbon (1609-1669), Princess of France and Navarre and Queen of England. It includes besides *vita* a note on her acting in Montagu's *Shepherd's Complaint* (1631 or 1632); mention of her attempt to save William Prynne from punishment as a result of his implied criticism of the Queen in *Histrio-mastix* (1634); and mention of Peppys' reference to her in his journal for 22 Nov. 1660.

## COLONIAL DELAWARE

(44) Gipson, Lawrence Henry. "An Anomalous American Colony," *Pennsylvania History*, XXVII (1960), 144-164. The three lower counties on the Delaware, originally explored by the Dutch, colonized by the Swedes and Finns, then conquered by the Dutch and in turn taken over by the English, comprised a colony unique among the British colonies in America. Penn's attempt to unite "Delaware" with Pennsylvania by the 1682 Act of Union failed, and until the War of Independence Delaware had no official name, was legally not a proprietary, a recognized royal, nor a corporate colony.

(45) Dorman, Charles G. "Delaware Cabinetmakers and Allied Artisans, 1655-1855," *Delaware History*, IX (1960), 111-217. A series of alphabetically arranged biographies of Delaware artisans, including those of Jan Picolet (c. 1655) and Jan Van der Bosch (c. 1657). Illustrated with 31 plates.

## SLAVERY

(46) Degler, Carl N. "Slavery and the Genesis of American Race Prejudice," *Comparative Studies in Society and History*, II (1959), 49-66. This paper argues that the status of the Negro in the English colonies in America was worked out within a framework of discrimination; that from the first arrival of Negroes in America (c. 1620) the black man was treated as inferior to the white, whether servant or free. As slavery evolved as a legal status, it reflected and included as part of its essence this same discrimination which white men had practiced all along against the Negro and before any statutes decreed it. The peculiar character of slavery in the English colonies, then, as compared with that in the Iberian ones, was the result of two circumstances: no law of slavery at all in the beginning; discrimination against the Negro antedated the legal status of slavery.

## PURITANS

(47) Garvan, Anthony. "The New England Plain Style," *Comparative Studies in Society and History*, III (1960), 106-122. Constant shifting of official dogma which followed the royal succession produced a variety of architectural formulas and liturgical rules for English Protestant worship in the sixteenth and seventeenth centuries. In New England, frontier conditions and a purism adopted as an outward manifestation of Puritan protest, dictated the decision to design an audience chamber suitable



for sermons, well-lit, plainly ornamented, and free from liturgical symbolism. This purism became the traditional symbol of the New England establishment, and before 1750 had elaborated into a modest iconography. [Cf. Anthony Garvan, "The Protestant Plain Style Before 1630," *Journal of the Society of Architectural Historians*, IX (1950), 5-13.]

## THEATRE

(48) Shiffler, Harold C. "The European Presbyterian Tradition Concerning the Theatre," *Journal of the Presbyterian Historical Society*, XXXVIII (1960), 26-32. The relationship of Presbyterianism to the theatre dates from the days of Calvin. By mid-seventeenth century the General Assembly of Edinburgh warned its members about dancing and theatre attendance. In 1647 the English Presbyterian-controlled Parliament passed further edicts against the stage and those concerned with it. The most important single reference to the theatre in Presbyterian documents of the seventeenth century is in the Larger Catechism. The anti-theatre tradition was taken to America by Scotch and English Presbyterians who then fought establishment of the theatre in the new country.

## BACON

(49) Warhaft, Sidney. "Science Against Man in Bacon," *Bucknell Review*, VII (1958), 153-173. Bacon is not the humanist he is thought to be. In building his philosophy of religious faith and science, Bacon ignores the existence of (or at least the "reality" of) significant aspects which make man "human" (i.e., imagination and efforts in art). In *New Atlantis* he failed to provide against human weakness, an unforgivable omission in any consideration of humanity. His concern for the mechanics of his "system" overshadows human considerations for which the system is ostensibly erected, and his seeming compassion and charity become mere devices for protecting and justifying his system. Indeed, man gets lost while Bacon's system and philosophy emerge as the supreme considerations. (H. T. Meserole.)

## DONNE

(50) Grenander, M. E., "Holy Sonnets VIII and XVII: John Donne," *Boston University Studies*, 4:2 (1960), 95-105: Sonnet VIII is an excellent example of "plain and straightforward reasoning." Sonnet XVII, is characterized by "the peculiarly daring and subtle symbolism" Donne could manage so effectively. (John J. McAleer.)

## MARVELL

(51) Rosenberg, John D., "Marvell and Christian Idiom," *Boston University Studies*, 4:3 (1960), 152-161: Marvell, anticipating Wordsworth, confined the progress of the spirit to nature. Yet he so successfully illuminated the dominant Christian theme he should be recognized as "one of the great Christian poets of his century." (John J. McAleer.)

(52) Røstvig, M. S., "Andrew Marvell's 'The Garden,' a Hermetic Poem," *English Studies*, 40:2 (1959), 65-76: In the first Hermetic *Libellus* Marvell found a theory of man's evolution that is a key to "The Garden." (John J. McAleer.)

## MILTON

(53) Howarth, Herbert. "Eliot and Milton: The American Aspect," *University of Toronto Quarterly*, XXX (1961), 150-162.

Howarth writes: "Milton was what Jungians would call Eliot's 'shadow-figure': a brother, practically a twin, a secret self from whom he must avert his gaze, or, if he gazed, burst out in protest against the self revealed. Dryden resembled the self Eliot wanted to be; Milton more the man he was. Dryden was the stranger from whom he could learn a new tongue, new customs; Milton was his own image, feared, horrible, until he came to terms with himself." And we must, asserts Howarth, examine T. S. Eliot's background education at the Milton Academy and at Harvard under C. W. Eliot, Barrett Wendell, Irving Babbitt; the Eliot family in the nineteenth century; and Eliot's "American Heritage" - if we are to understand Eliot's paradoxical attitude towards Milton. (H. T. Meserole.)

(54) Svendsen, Kester. "Satan and Science," *Bucknell Review*, IX (1960), 130-142. Demonstrates Satan's hand in the advancement of science and technology as it appears in *Paradise Lost* and, as an extension of Milton's influence, in John Martin's 24 nineteenth-century mezzotint illustrations for *PL*. In *PL* not only is Satan communicated to us through the imagery of pseudo-science; he is a scientist himself. Mammon leading the miners in Hell is Satan as industrial technologist. In his illustrations Martin drew upon industry for basic images (e.g. gas light chandeliers, the Thames Tunnel of 1824) with which to identify Satan with science. (H. T. Meserole.)

(55) Steadman, John M., "Milton and Patristic Tradition: the Quality of Hell-fire," *Anglia* 76:1 (1958), 116-128: Milton expresses basically the same conception of Hell-fire as Gregory, Aquinas, Rolle, and Chaucer. (John J. McAleer.)

(56) Steadman, John M., "'Faithful Champion,' The Theological Basis of Milton's Hero of Faith," *Anglia* 77:1 (1959), 12-28. The climax of *Samson Agonistes* is the logical culmination of a spiritual process, not the effect of external causes. The test of faith could not have been effectively shown otherwise. (John J. McAleer.)

## PASTORALS

(57) Grant, W. Leonard, "Neo-Latin Biblical Pastorals," *SP*, LVIII (1961), 25-43.

An outline (with bibliography) of the application of the pastoral form to Biblical themes from Boccaccio until well into the 17th Century. Major subjects include 1) the Nativity, 2) sequences on the life of Christ, and 3) themes derived from the Old and New Testaments. (Wm. B. Hunter, Jr.)

## QUEVEDO

(58) Crosby, James O., "A New Preface by Francisco de Quevedo," *SP*, LVIII (1961), 61-68.

Shows the relationship between Quevedo's preface to Bernardino's de Blancalana's *Historia de la sagrada imagen de Christo crucificado* . . . (Madrid, 1638), since unpublished and uncatalogued, and his *Politica de Dios*. The preface is reprinted here. (Wm. B. Hunter, Jr.)

## RELIGIOUS EPICS

(59) Esch, Arno, "Structure and Style in Some Minor Religious Epics of the Seventeenth Century," *Anglia* 78:1 (1960), 40-54: The Fletchers tried to evolve a new form of epic. Edward Benlowes followed suit. Under him the tradition of the epic as a

vehicle of devotion disintegrated before it was fairly begun. "The 'metaphysical' epic remains an episode." (John J. McAleer.)

#### RELIGIOUS TOLERATION

(60) Barlow, Richard B. "The Struggle for Religious Toleration in England, 1685-1719," *The Historian*, XXII (1960), 361-377. Despite those who argue that the case for religious toleration in England had been won by 1660, it was not so until the passage of the Toleration Act of 1689 and its confirmation in 1719 by the repeal of the Occasional Conformity and Schism Acts. (H. T. Meserole.)

#### TOURNEUR

(61) Ekebad, I. S., "On the Authorship of *The Revenger's Tragedy*," *English Studies* 41:4 (1960), 225-240. Basic similarities to *The Atheist's Tragedy* point to Tournneur's authorship. Differences between this play and those of Middleton refute the attribution of the play to him. (John J. McAleer.)

#### WYCHERLEY

(62) Craik, T. W., "Some Aspects of Satire in Wycherley's Plays," *English Studies*, 41:3 (1960), 168-179. Wycherley is not a ranking satirist. He thought it more important to amuse his audience than to develop a consistently moral view of society. (John J. McAleer.)

#### SECTION III: ABSTRACTS

(Arranged chronologically according to subject)

(63) "HEBRAIC SYNONYMY IN SIR THOMAS BROWNE," abstract of the paper read before the English 6 Section of the MLA in 1960, by WILLIAM WHALLON, Reed College.

*Hydriothaphia V* and the *Religio* contain several groups of two or three parallel clauses in which a single idea is repeated with different words: "as yet I have not seen one revolution of Saturn, nor hath my pulse beat thirty years" (p. 47 in the 1951 American Everyman's Library edition). Most scholars have followed Morris W. Croll in deriving such a construction from Silver-Age Latinity. But a surer model is the Old Testament, where the idiom of synonymy is pervasive: "For in much wisdom is much grief: and he that increaseth knowledge increaseth sorrow" (Ecclesiastes I. 18).

(64) GEORGE WITHER'S SERVICE TO BRITAIN AS PROPHET, HUMANIST, POLITICAL AND RELIGIOUS PAMPHLETEER AFTER 1625, by CHARLES S. HENSLEY, Southern Illinois University.

Up to the present time critics and biographers of George Wither have generally misunderstood the writer because they have tended to disregard the great mass of his verse and prose following the dissipation of his lyric genius found in such early works as *The Shepherd's Hunting* and *Faire Virtue*. Although Wither's more than seventy separate works written after 1625 for the most part do not rank high as belles lettres, they do provide us the key to his complex personality and help us more soundly to gauge his stature in seventeenth-century literary, social, and intellectual history. The great bulk of these lesser-known publications reveals the chief motivation for Wither's lifelong thought and sometimes strange conduct: his compulsion to serve his fellow men and himself to the extent of his varied abilities. His

didactic impulse, stemming from his compulsion to service and becoming stronger as his Puritanism deepened, accounts for his serving as national prophet, political and religious pamphleteer, and humanist after 1625.

Although Wither's zeal to edify those of "vulgar capacities" by use of plain language is carried out in one of his most popular early works, *Abuses Stript and Whipt* (1613), it is really in the long heroic poem *Britain's Remembrancer* (1628) that the poet first declares his mission of service. Here he employs his favorite role of national prophet (a part he plays wholly or partially in about twenty-five later publications) to admonish his readers to cure social evils (the severe bubonic plague of 1625) by practicing "inner reform." After the outbreak of the Civil War, the poet served the Parliamentary cause as soldier, civil-servant, and pamphleteer in every way possible. His views on Charles I's violation of the royal prerogative in *Campo-Musae* (1643), his defense of sequestration in *Speech without Doore* (1644), his eloquent plea for toleration in *Paralellogrammaton* (1662), and his impressive latitudinarian convictions in *Meditations on the Lord's Prayer* (1665) show him to be devoted to abstract truth and to ethical-moral principles underlying conduct rather than a strict partisan of the narrow Puritan or dissenter point of view.

It is in the recognition and analysis of Wither's humanistic bent, however, that my own work has broken new ground. Evident first in *Preparation to the Psalter* (1619), *A Collection of Emblemes* (1635), and in his translation of Nemesius' *Nature of Man* (1636, the first in English), but most fully employed in *The Modern Statesman* (1653), Wither's classical scholarship and liberal sympathies provide for him an indirect means of inculcating "inner reform" and afford us a fresh insight into his personality. As an example of the poet's use of classical learning, we find him utilizing learned authority to support his own views in *The Modern Statesman*. In this little-known prose work, Wither cites precedents of valor, piety, prudence, and justice for the fledgling government of the Protectorate to imitate.

The view of Wither as merely a self-righteous Puritan fanatic suffering from a Cassandra complex is therefore untenable. A more comprehensive, sympathetic view of his character and literary career (both the "matter" and "manner" of his prose and verse) is bound to consider both his mission to serve his fellow men and his humanistic bent applied to that service.

(65) "MILTON'S SPELLING: ITS BIOGRAPHICAL AND CRITICAL IMPLICATIONS," a New York University doctoral dissertation, 1958, by JOHN SHAWCROSS, Newark College of Engineering.

Milton's spelling practices in English are determined by an examination of all manuscript materials and published works known to have been written before his blindness (1652). An orthography different from today's or showing inconsistency in primary materials used is examined. A word list is supplied indicating variants, preferences, and dates of changed practice. Evidence is presented in appendixes or footnotes. Such a word list can serve as a guide to future editors who wish to present texts in accordance with Milton's spelling practices.

On the basis of dated spelling change, subjects and plans of the Trinity MS. and entries in the Commonplace Book are assigned narrowed dates of composition. According to spelling, two lines of poetry on the back of Henry Lawes's letter, corrections to a letter to Princess Sophia, a governmental order book entry, and a note in the PRO may be in Milton's hand; most or all of the marginalia in *Orlando Furioso*, marginalia in *Britannica's Pastorals*, and an inscription in a copy of *Eikonoklastes*



are not Milton's; *A Postscript to Smectymnuus, An Answer*, is apparently his. Peculiar and dated spelling suggests that *Accedence Commence's Grammar* was written before c. 1651, *Brief History of Muscovia* before c. 1651 (perhaps 1642-middle 1644), *Character of the Long Parliament* before c. 1651 (perhaps late 1648), and *History of Britain*, Books I and II, 1644-1648; III, middle 1648; IV, late 1648-early 1649; V and VI, 1650. *Fifth Ode* may have been composed 1646-1651; *Samson* may have first been planned and partly written 1642-middle 1644, revised and rewritten 1646-1651; *Regain'd* may have first been planned as a tragedy on the three Lukian temptations (I, II, IV) 1642-middle 1644, revised and augmented (III) 1646-1651, the epic shift perhaps lying before 1649. Parts of *Lost* may have been written 1642-middle 1644, others middle 1644-c. 1651, the epic shift occurring before 1649, but the poem's completion being indeterminant from spelling. Apparently a "corrector" proofread both editions. (*Civil Power*, 1659, is used as control.)

Milton did not develop a complete system of spelling, though generally employing simplified pronounciational forms; his practices were often inconsistent. Milton's activities during 1642-c. 1651 must be restudied and evaluated, as should his life after 1655, as a result of the datings suggested.

(66) "PARADISE LOST: THE MYTHOLOGICAL DIMENSION," abstract of the paper read before the English 6 Section of the MLA in 1960, by WAYNE SHUMAKER, California at Berkeley.

Milton's *Paradise Lost* not only makes allusions to myths; it is itself myth and, if it is to be read sympathetically, must be granted suspended disbelief as a record of cosmic events which have determined the nature of the world and of the human situation as we know them. My purpose is to inquire whether the epic's power does not derive partly from its capacity, as myth, to stimulate the deepest and most primitive layers of human consciousness.

Among primitives, cognitive problems tend to be resolved in terms not of physical or biological law but of *story*. The tendency is well known and can be richly illustrated. More important, however, since we have all passed through childhood, is the readiness of modern children to explain problems in the same way. Like the primitive, the child regards such objects as stars, fire, and the wind as animated, and all natural events seem to him purposive; like the savage, again, he allows his perceptions to be distorted by his ideas. In the mature Western adult there are still traces of such patterns. No amount of sophistication succeeds in making the mind wholly rational.

Beyond this, it is noteworthy that the major images of *Paradise Lost* have mythological parallels which suggest that they are readily accessible to all minds and well adapted to the satisfying of deep-lying psychological needs. This proposal does not rest on Jungian assumptions; the "astounding similarity between myths collected in widely different regions" (Lévy-Strauss) is probably, as Kluckhohn believes, the result largely of the combination of invariables in human biology with invariables in the human situation. Thus the image of Paradise, the story of a fall, the images of a pre-existent chaos, an androgynous earth-parent, and a world tree of peculiar importance have a virtually world-wide distribution. All these images derive from the common human psyche: for example, the image of Paradise offers a release from stresses, and the notion of a primal sin, which must afterwards be "wiped out" by punishment, results from the temporary indulgence, in fantasy, of an inhibited aggressiveness.

Such mythological motifs have, I believe, an intrinsic power, but Milton's handling of them is especially skillful. The impor-

tance of a magnificent style in rendering his matter acceptable does not need to be argued. A second important influence is our awareness that the events are filtered to us through a mind which, if its modes of operation seem archaic, nevertheless has a native critical capacity at least the equal of our own. We are told not only how the mythological events happened, but also, in persuasive detail, why. If we do not finally accept the story as "true," at least we cannot regard it as silly or naive. Even the scope and depth of Milton's classical learning add weight. We are regularly in contact not only with a poetic sensitivity, but also with a massive intelligence, as we are not when we read other poems in the Celestial Cycle. Only Dante's *Commedia* is comparable. The result is that both parts of the mind are activated, the subrational along with the cortical, and we are *totally* aroused. For readers who, despite rational sophistication, have retained contact with the preliterate forms of childish and primitive mentality, *Paradise Lost* thus goes far toward justifying Gerhart Hauptmann's assertion that *Dichten heisst, hinter Worten das Urwort erklingen lassen*.

(67) MILTON, DOWLAND, AND EVE'S LOVE FOR ADAM, by JOHN ILLO, Iona College.

It has been suggested that, in *Paradise Lost*, Milton makes Satan an erotic lyricist—a Cavalier in Book IV, a Metaphysical in Book IX (H. Schultz in *PQ*, XXVII, 17-26; and P. Turner in *English Studies*, XXIX, 1-18). Lyric love poetry in the epic is not restricted to Satan. In Eve's speech to Adam after his resolution to share the fruit ("O glorious trial of exceeding love," IX, 961-989), I find distant but clear echoes on one of John Dowland's loveliest songs, "Now cease, my wandering eies" (in *The second Booke of Songs or Ayres*, 1600). The following parallels emphasize the verbal and rhythmic resemblances between the speech and the song, especially in the lyric device of repeated adjectives with paired synonyms.

Rather then Death or aught then Death more dread  
Shall separate us, linkt in Love so deare  
To undergoe with mee one Guilt, one Crime. . . .

(Milton, IX, 969-71)

One man hath but one soule,  
Which art cannot divide . . .  
One soule, one love,  
By faith and merit united, cannot remove. . . .

(Dowland, lines 9-14)

One Heart, one Soul in both; whereof good proof  
This day affords. . . .

(Milton, IX, 967-8)

One faith, one love,  
Makes our fraile pleasures eternall, and in  
sweetness prove  
New hopes, new joyes. . . .

(Dowland, lines 5-7)

. . . not Death, but Life  
Augmented, op'nd Eyes, new Hopes, new Joyes. . . .

(Milton, IX, 983-4)

The parallels may help to answer the question whether, in Milton's mind, the love between the fallen couple was moral or vicious (Waldock in *Paradise Lost and Its Critics* vs. Lewis in *A Preface to Paradise Lost*). Dowland's song is a eulogy of love, and probably of married, love. A remembrance by an old poet of a song heard in childhood is something less than deliberate imitation. But the themes of the song and of the speech are the same: the indissoluble unity of true and exalted human love; and the lovers in Eden never to suffer separation, which they

later regard as a punishment worse than the loss of Eden or than death itself (see, e.g., in Book IX, 907-916; in Book X, 923-7, 958-961, 992-1002; and in Book XII, 615-619). If there are levels in poetic consciousness, the chaste song, echoed in the crisis in Eden, may reveal an intention that Milton did not openly declare, but which, in fact, he parenthetically rejected (IX, 994-5).

#### SECTION IV: A SEVENTEENTH-CENTURY REPRINT

(Beginning with this issue SCN will, whenever possible, publish one or two seventeenth-century items which might be of interest and which are not available in modern editions.)

##### (68) AN INTERREGNUM DRYDEN?

by JOSEPH FRANK, University of Rochester.

Marchmont Nedham (1620-1678) was the most professional writer of the mid-seventeenth century; professional in both the sizeable income he earned with his pen and the ease with which he changed his opinions. Graduating from Oxford in 1637, he briefly taught school, served as a law clerk, and studied medicine. He next shifted to journalism, and from 1643 to 1646 he was co-editor and chief author of *Mercurius Britannicus*, the hardest hitting and most popular weekly supporting the cause of Parliament. Jailed for going too far in ridiculing the king, Nedham was freed on his promise to give up journalism. For slightly more than a year he kept his word; then, almost certainly for reason of money, he shifted sides and became the author-editor of *Mercurius Pragmaticus*, the most damaging of the three durable and noisy weeklies pouring their vitriolic prose and facie doggerel on the Parliamentary coalition. In 1649 Nedham was finally captured, but after only three months in jail he was released, again to become the government's most effective propagandist, first for the Commonwealth, then for the Protectorate. During the 1650's, in several pamphlets and two long-run newspapers, he cleverly, sometimes brilliantly, espoused the cause of Cromwell. At the Restoration, after a very short exile, Nedham became an articulate adherent of Charles II, and two of his final tracts attacked Shaftesbury and the Whigs.

Early in 1649, while still trying to put out a Royalist newspaper, Nedham wrote at least two anonymous pamphlets, one a clever parody of the militantly Puritan minister Hugh Peters, the other, *Digitus Dei*, an exhortation of James Duke of Hamilton. Hamilton's reputation, among both monarchists and Parliamentarians was that of a sinister, double-dealing, venal figure, a portrait belied by the facts of his life and death. For in reality Hamilton emerges from history as a weak and frightened man, inflated by his own delusions of grandeur, deflated by his own stupidity and lack of follow-through. Nedham concluded *Digitus Dei* with "An Epitaph upon James Duke of Hamilton," which, though it emphasizes the Duke's allegedly sinister aspects, suggests too his more pathetic side. Further, this Epitaph not only displays Nedham's proficiency as a propagandist, but it indicates that a professional man of letters who received his literary training in the hurly-burly of the 1640's might dash off a series of couplets that anticipate the political satires of Dryden. Here, then, is Nedham's obituary on the man who, mainly for purposes of propaganda, exemplified "God's Justice upon Treachery and Treason":

He that three Kingdoms made one flame,  
Blasted their beauty, burn't the frame,  
Himself now here in ashes lies  
A part of this great Sacrifice.  
Here all of HAMILTON remains,  
Save what the other world contains.

But (Reader) it is hard to tell  
Whether that world be Heav'n or Hell.  
A Scotch man enters Hell at's birth,  
And 'scapes it when he goes to earth,  
Assur'd no worse a Hell can come  
Than that which he enjoy'd at home.

How did the Royall Workman botch  
This Duke, halfe-English, and halfe-Scotch!  
A Scot an English Eardom fits,  
As purple doth your Marmuzets;  
Suits like Nol Cromwell with the Crown,  
Or Bradshaw in his Scarlet-gown.  
Yet might he thus disguis'd (no lessc)  
Have slip't to Heav'n in's English dresse,  
But that he'in hope of life became  
[a line seems to be missing here]. . . .  
This mystick Proteus too as well  
Might cheat the Devill, 'scape his Hell,  
Since to those pranks he pleas'd to play,  
Religion ever pav'd the way;  
Which he did to a Faction tie  
Not to reforme, but cruellie.  
'Twas he that first alarm'd the Kirke  
To this prepost'rous bloody worke,  
Upon the Kings to place Christs Throne,  
A step, and foot-stoole to his owne;  
Taught Zeale a hundred tumbling tricks,  
And Scriptures twin'd with Politicks;  
The Pulpit made a Juglers-Box,  
Set Law and Gospell in the Stocks,  
As did old Buchanan and Knox,  
In those daies when (at once) the Pox  
And Presbyters a way did find  
Into the world, to plague mankind.  
'Twas he patch'd up the new Divine,  
Part Calvin, and part Cataline,  
Could too trans-forme (without a Spell)  
Satan into a Gabriel:  
Just like those pictures which we paint  
On this side Fiend, on that side Saint.  
Both this, and that, and ev'ry thing  
He was; for, and against the King;  
Rather than he his ends would misse,  
Betray'd his Master with a kisse,  
And buri'd in one common Fate  
The glory of our Church and State:  
The Crown too levell'd on the ground;  
And having rock't all parties round,  
'Faith, it was time then to be gone,  
Since he had all his businesse done.  
Next, on the fatall Block expir'd,  
He to this Marble-Cell retired;  
Where all of HAMILTON remains,  
But what Eternity contains.

#### SECTION V: EXCERPTS FROM ARTHUR BARKER'S SPEECH

##### THE SPEECH OF ARTHUR BARKER, ILLINOIS, GIVEN TO THE MILTON SOCIETY DINNER ON DECEMBER

27, 1960

##### (69) *Brotherly Dissimilarities and Some Onward Things: Reflections on Recent Miltonic Studies*

(Because of limitations of space, the following consists only of a smattering of excerpts from a full and meaty address.)



After explaining that his review of scholarship would be neither formal nor comprehensive, Professor Barker began by noting the range of scholarship: "the task of putting a scholarly girdle about elements as diverse as naturalistic Neoplatonic myth, republican (and in some sense or other Millenarian) idealism, Ramist (or allegedly Ramist) logic, and biblical typology induces, if not humility, at least caution." As F. R. Leavis observed, Milton commands the academic world. "We may suppose that, so long as English literary humanism continues to provide the backbone and vital pith of our humanistic education, this must continue to be so; for the study of Milton's writings involves us in the contemplation and resolution of most of the key literary and cultural cruxes we inherit from the Renaissance, whether in poetics, or in the relations between the two dominant currents of western culture, or in the application of ideas to society, or even in the lowlier (but basic) burden of our teaching."

"But this challenging range involves risks . . . . One is the inclination, traditionally present in Milton criticism, to simplify the problem presented by his range by isolating him from his age, usually of course in terms of angularities of his personality read back into the poems, despite the fact that for him . . . a principal function of poetry was to set conflicting emotions in right tune. Miltonists have perhaps themselves sometimes been too isolated in their commanding studies. Actually, to return to Milton from elsewhere in the Renaissance is to be impressed less by his Protestant individualism than by his range of reminiscence beyond specific allusion and by his sensitivity (however critically detached or involved) not only to the controversial but to the poetic movements of mind in his time on the continent as well as at home, and (what is more striking in so stout a Protestant) in the past. Our times perhaps tend to reduce for us the importance of the fact that the meaning of the continuity of history, despite crucial interruptions, remains one of his Christian-humanist preoccupations, and one that might repay further study. At any rate such impressions are underlined by recent investigations of Milton's ideas and by the massive work of annotation now in progress."

Barker here instanced the Yale Prose Milton and the poetical variorum, and Ruth Mohl's work on the commonplace book. Such works stabilize Miltonic studies and militate against doctrinaire extremes like those revealed in some recent interpretations of *Paradise Lost*. "The precise work of our annotators should provide us with a secure basis for operations in that vast area of reminiscence in which Milton fails of or avoids specific allusion for a variety of commendable or questionable reasons. The example and the results of such discipline ought at least to restrain the vagaries of our interpretive criticism from such vices as Arnold might still complain of . . . and we may congratulate ourselves that sane scholarship has helped to render untenable many of the variously Satanic and Freudian vagaries that used to agitate the criticism of Milton. . . . [But one current] inclination concentrates on mythic beginnings, on the unfallen world it thinks it was the aim of Milton's poetry to recapture imaginatively for us. Its poet is Raphael, despite his uneasiness—and his failure. The other [current] concentrates on the human world of the poem's last books, especially on the love-relation between pitifully fallen (and victimized) Adam and Eve, romanticizing the Fall (and especially Adam's), and sentimentalizing the process of redemption by emphasizing the, so to speak, Pre-Raphaelite aspects of the characterization of the Son Milton draws from the Gospels. Its poet is Michael—but a Michael whose sword, if St. Paul may be echoed, has lost its sting. It is interesting that neither interpretation has much use for Milton's God and that neither can accept the premise as to God's mode of communicating with man on which the poem depends . . . ."

"Yet both the poles represented by these extremes are well within Milton's range. . . . No doubt Orphic or mythic approaches

incline to slip down Milton's scale of nature towards an undifferentiated vitalism or an animism which threatens to end by turning back into the restless demonic voyage and can only, with heroic effort, bring itself into distant relation with the moral structure of Milton's poem . . . .

"I must confess to regarding a pedestrian historical approach as academically preferable to eccentric illumination. . . . But the currently extreme polarities at one or the other end of Milton's range are protests against pedestrian history and attempts to escape from its limitations into the universalities of myth or private human sensibility. Such aspirations are strong in the later Milton; and yet, largely because of the prose, he is vulnerable to the pedestrian empiricism illustrated by many of our colleagues in sociological departments of history—with what . . . we may call the "washing-bill" approach to history. Indeed, the most recent historian of the Civil War specifically writes that her studies are dedicated to the proposition that, more often than not, theories and doctrines are explanations of actions taken or envisaged, rather than their inspirations. Whatever might have been thought of that proposition by the gentlemen who forgathered a few blocks from here [downtown Philadelphia] a couple of centuries back in history, we are to congratulate ourselves that Milton's prose has been dealt with of late by humanistic scholars trapped in no such mistakenly limited view of seventeenth-century human nature."

"Yet there is an example at hand of what may occur when an enlightened effort to return to an historical approach proves little more than a simplifying return to the ideal—still abstractly and historically valid for most of us—of the Christian-humanist 'synthesis' that was of such service in the 'thirties but requires realistic readjustment in nuclear times. . . . The tension between universalizing aspiration and pedestrian history is something we have to live (and operate) with, even in our classrooms. And how continuously present with us it is, we know from the sense we often have of attending at disputes between the two disputants of Sidney's *Apology*, the abstracting philosopher who cannot deal with time, and the trapped historian who cannot escape from it—disputes in which the right poet is somehow prevented from snatching away the prize."

"It will have been obvious that anything so far to the point . . . in these remarks has been the issue of such responsiveness as I am capable of to the impressive range of current accurately historical and sensitively interpretative Milton scholarship and criticism. Anyone who looks twenty years back from the present must have a sense of confident satisfaction in the continuance of sound traditions, the correction of defects and limitations, the enlargement of knowledge and understanding, over the whole range of the Milton material. The continuance, and in some sense renewal, of interest in the prose has the effect of keeping Milton in relation with immediate realities while clarifying the significance of his comment on them. If the response of his controversially argumentative mind to immediate revolutionary movements of thought is strikingly and precisely illustrated in the second Yale volume by the establishment of the relation between his divorce appeal to the secondary law of nature and current parliamentary apologetics, on the other hand the continuity of his attitude with the Renaissance Christian-humanist tradition is fully illustrated by the judicious differentiation of his notions of education from those of the Comenius-Hartlib set—an illustration thoroughly confirmed by the significant finding of Curtis as to the atmosphere of Oxford and Cambridge in transition, findings that will induce the pushing even further of reconsiderations of Milton's relations with his college tutors and of the relation between his Pauline and Christian education. What is of special interest, of course, about the second Yale volume is that it covers material so crucial in Milton's development, how

crucial, and in what sense requiring revisions of earlier readings, we must wait to see until the series of volumes is completed and we can review the total prose in the light of their findings. Meanwhile, I hope it will not be thought evidence of inflexibility to think that what is ultimately of importance about the prose, even at its most crucial moments, is not so much its involvement in public and private confusions as the developing movement it records towards the later poems—not, to take one biographical instance, simply the painful and distressing initial experience of the first marriage but what Milton learned and made from the experience. . . .

"One must admire the redoubtable efforts of the second volume to give us texts that would help us to follow more clearly . . . the significance of Milton's revision of his ideas as to such clustered matters of fundamental importance to him and his contemporaries as the relation between the old and new dispensations, the process of the operation of grace and its effects, and so on. This text, with some other recent comments on this bibliographical problem, suggests how much of interest there is yet to do as to the Miltonic text, with the findings of our present authorities as base and with the help of recent technical bibliographical developments. My own relative ignorance of such matters leaves me only vaguely envisaging the magnitude of the task and the possible interest of the results. . . . I must also confess that there are moments when I fancy it would prove interesting to watch going through the Hinman machine—in the wake of the Folger folios and (as a significant review article indicates) the Illinois copies of the divorce prose—the now more than sixty Illinois copies of the first *Paradise Lost*, the number having been increased since Mr. Fletcher's volumes of 1945 and 1948, and the more than twenty of the second (now including what is, I am told, a unique copy dated 1675). If nothing else came out, we might perhaps acquire some further data bearing on the question of the Miltonic system of spelling, something one is inclined to remain interestedly sceptical about until we know much more . . . about what went on in the seventeenth-century printing houses. This is of course a question likely to turn up with the later prose, though more immediately interesting will be the question as to what happened there to the secondary law of nature and the central complex of Milton's ideas. . . .

"It is surely no merely Orphic enthusiasm that induces a sense of a developing sequence of highly significant reorientations and insights in current scholarly work on Milton's poetry. For instance, re-examinations of the Cambridge manuscript and readings of *At a Solemn Music* and other poems suggest not only some interesting revisions in our notions about Milton's early development but—when we recall other significant . . . literary dates in those years—some revision in our notions of its context that may leave the early Milton a little less isolated than he sometimes seems. There are relevant suggestions in the current massive report on Milton's intellectual milieu of relations not only with the Bridgewater girls but, through the Bridgewater set, with Donne as well as Spenser. Perhaps the conflicting beams of illumination Milton's *Mask* gets from being set in the reforming context, or in the Christian-humanist tri-partite ethical context, or, as more recently, in the Italian Neo-platonist context of mythical naturalistic imagery, might in some degree be brought into focus if we had a clearer picture of the ideas of the influential seventeenth-century social group it is so intimately connected with. . . .

"The desirability of some revision of our views of the Miltonic context is, as a matter of fact, suggested by much recent work on both Spenser and Donne, by Ellrodt's discriminating differentiation of Spenser's characteristic Augustinian Christian Platonism from Florentine Neo-platonism, and by his related study of the Metaphysicals and a couple of striking accounts of

Donne's relation to Leone Ebreo's particular variety of Renaissance Platonism. What these discriminations seem to suggest in the large is that we might think of the Renaissance as involving a renaissance of varieties not only of Neo-platonisms but of what looked to many of Milton's contemporaries distressingly like varieties of Gnosticism. In some such sense these reconsiderations have certainly an important bearing on the significant work recently done on Milton's later poems.

"Here of course I must specifically mention the recent contributions to our understanding of the complexities behind some of Milton's "heresies" by our secretary. They carry us back through doctrinal controversies Milton knew in detail to a point in history from which we can perceive the relation of his notions to the central tradition of Christian Platonism and to the Gnostic tendencies that impinged on it and had to be dealt with. . . . It is true that we have already been urged to believe in this connection that Milton's imagery is essentially Neo-platonic, and that the kind of theological discrimination developed in the earlier articles is irrelevant. I wonder if this . . . does not take us close to the heart of the Miltonic problem. When Milton is operating at his creative best—as he seems to me to be operating for the most part throughout the later poems, one has the impression, not of some hiatus between idea or thought and image, but of a coherently unified relation between these and all the other elements in the poetic complex, and this, it seems to me, with respect to the discriminating details of both thought and image. If one feels some imperfection in the relation, or some hiatus, one should look first to see whether it is the consequence of some discrimination . . . that has become lost to the twentieth-century mind—and that scholarship can restore, at least to its imagination. . . .

"In all these connections we certainly need and are approaching a clearer understanding of Renaissance poetics than we have had. In this we might save ourselves a good deal of trouble if we attended to the debates—recently published by the English Institute—of our fellows in the mediaeval section over the mediaeval bearing of Augustinian poetic and the bearing of principles of scriptural exegesis on the whole question of what is called pan-allegorism. It is at least interesting that one of the most lucidly coherent of recent commentaries on *Paradise Lost* should have been written from a contemporary neo-Augustinian point of view. . . . A currently relevant article might be entitled "Milton and the Return to Scripturism." Even the French go that way; and it is interesting to find one of them—who has a lively concern for Milton's political and love life—recognizing a relation between Racine's *Port Royal* and *Samson Agonistes*. With the help of sound critical scholarship, and despite some frightening freshman courses, there may even be a full recovery of what Milton so much admired, the Bible as literature. . . .

"If the Orphic and mythic, the prophetic and evangelistic risks that attend an historically interpretative operation, can be avoided by grounding it in the intellectual, theological, and literary history of Milton's and preceding times, it should renew our sense of the creative process through which his original talent revitalized the traditions whose structures sustained its disciplined sanity. Already we are beginning to recognize the necessity of discriminating here the English from the continental, the Protestant and rigorously extreme Protestant from the various Counter-Reformation versions of patristic and mediaeval techniques. . . .

"Indeed, recent work inspires so much confidence in the way in which Milton scholarship . . . is getting on with the job, that everyone will agree it is a pity some representative of the laureate fraternity of poets has not been addressing you here. Despite my lack of singing robes, some poetical tribute ought to be paid, at least to the future and especially to the promised tool of the



poetical Variorum. All I can do is recall a poem of Dorothy Parker's that I remember as a consolation and a stay to us when we were studying the Romantics as undergraduates. I cannot attempt verbatim quotation; but I remember it as about Byron and Shelley and Keats as a trio of lyrical treats, with Shelley's forehead covered with curls, and Keats being no descendant from earls, and Byron's affairs with a number of girls; all this not impairing the lyrical treats of Byron and Shelley, of Byron and Shelley, and Byron and Shelley and Keats. Labor and intent study being but one of the prerequisites for poetry, and the Muse never having had the habit of visiting me, nightly or daily, or of dictating to me, implored or unimplored, slumbering or waking, I could not get an adequate tribute to Mr. Rice into an imitation of this; but as for the other three scholars:

Woodhouse and Parker and Hughes  
Are three fit for the Miltonic muse;  
Woodhouse renowned for many debates,  
And Parker a classic reviser of dates,  
And Hughes with no peer when he annotates.  
Whence, with Rice, we await variorumous views  
From Woodhouse and Parker,  
From Woodhouse and Parker,  
From Woodhouse and Parker and Hughes."

#### SECTION VI: ANNOUNCEMENTS

Commencing with our next issue, ARTHUR AXELRAD, *New York University*, will be Editor in charge of abstracts. We have fallen rather seriously behind in this area, despite some faithful contributors, but under Mr. Axelrad's care omissions will be rectified and periodicals will be covered regularly.

HARRISON T. MESEROLE, *Pennsylvania State University*, already familiar to our readers as a frequent contributor to *SCN* and as an *MLA Bibliographer*, is now our Editor in charge of seventeenth-century American life and literature.

The Renaissance English Text Society was formally organized at the 1960 *MLA* conference under the presidency of Ernest Sirluck, with a temporary constitution. Publication will begin about 1962. A list of potential members is being compiled; those interested should write to Mr. Sirluck. Titles of scarce non-dramatic Renaissance books of scholarly interest may also be proposed to him.

I am editing the poetry of *Andrew Marvell* and will be grateful to learn of the whereabouts of any Marvellian MSS or other significant material overlooked by Margoliouth. J. Max Patrick, English Department, *New York University*, New York 3, N. Y.

Professor Isabel Gamble MacCaffrey, *Bryn Mawr*, has won the 1959 *Explicator* award with her *Paradise Lost* as "Myth," *Harvard University Press*.

Recent *New York Public Library* acquisitions include an undated Italian abridgment of Henry Neville's *ISLE OF PINES*; Richard Johnson, *THE MOST FAMOUS HISTORY OF THE SEVEN CHAMPIONS OF CHRISTENDOME, 1608*; Gilbert Saulnier Du Verdier, *THE LOVE AND ARMES OF THE GREENE PRINCES. OR, THE ROMANT OF ROMANTS, 1640*; Sir Walter Raleigh, *AN INTRODUCTION TO A BREVIARY OF THE HISTORY OF ENGLAND . . . , 1693* (Narcissus Luttrell's copy); Robert Boyle, *AN ESSAY ABOUT THE ORIGINE & VIRTUES OF GEMS, 1672*.

Sir Joshua Reynold's commonplace book, kept in his early years and recently sold by Sotheby's, contains extracts from Milton and Behn.

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## NEO-LATIN NEWS

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Edited by Paul W. Elackford, Western Illinois, and Lawrence V. Ryan, Stanford. Associate editors: Robert W. Ayers, Georgetown, Philip Damon, Ohio State, James R. Naiden, Lakeside School, J. Max Patrick, New York, and Richard J. Schoeck, Notre Dame. Publication of NLN is assisted by a grant from STANFORD UNIVERSITY.

(N1) "Two Notes on More's 'Utopia,'" by John Crosett. *N&Q* ns 7(Oct60) 366-67:—To Fr. Surtz's list [*The Praise of Pleasure* (Cambridge 57) 54-5] of possible immediate sources for M's notion that the Utopians make their chamber pots of gold, C adds Herodotus II, 172 as likely ultimate source. Robynson's translation omits a sentence of *Utopia*, II. iv. (RWA)

(N2) "The Sources of Joscelyn's Old English-Latin Dictionary" by James L. Rosier. *Anglia* 78(60) 28-39:—In MSS Cotton Titus A. XV and A. XVI there is still unpublished OE-Latin lexicon composed chiefly by John Joscelyn, amanuensis for Archbishop Parker, which is earlier than Lawrence Nowell's *Vocabularium Saxonicum*. (PWB)

(N3) "Eternal Truths in the Thoughts of Descartes and of His Adversary" by T. J. Cronin. *S. J. JHI* 21(Oct-Dec60) 553-59:—Why did D put such radical stress upon divine unity & incomprehensibility in his doctrines (a) that there is nothing whatever that is true or good which is in any way independent of God, & (b) that the nature of God himself is one to such an extent that it is impossible to distinguish intellect & will from one another in Him?

Although 2 letters within the D corpus have appeared to quote some philosophers or theologians against whose tenets D was asserting these doctrines, historians of philosophy have not known of a specific source. C finds the very texts which D cited in the *Disputationes Metaphysicae* (31. 12. 40, 31. 12. 45, and 31. 12. 46) of Suarez, a writer whose work D cites in other connections as well. These texts propound the doctrines to which D took exception: that eternal truths are true, not because they are known by God, but—being true in themselves—they are known by God with necessity; & that eternal truths would be true even though God did not exist. (RWA)

(N4) "Galliambic Poems of the 15th and 16th Centuries" by David A. Campbell. *BHR* 22(60) 490-510:—After Catullus no poet tried the difficult Galliambic until the Neo-Latin poets of the 15th & 16th centuries. Though none of the Neo-Latin poems in this metre achieved the perfection generally found in those of Catullus, there are some distinguished examples, among which are the following: hymns to Bacchus by Marullus and Flamininus; an address to Stupor by Georgius Anselmus, which is more imitative of Politian than of any classical poet and which delights in the coinage of such compounds as *acerigerae*, *herisequae*, *celerigrada*; those which Muretus appended to his explanation of the metre in his 1554 commentary on Catullus; the "Pitys" of Johannes Baptista Pigna; those by J. C. Scaliger, distinguished by exactness of meter and outlandish coinages (e.g. *Semelefemrigena*). These poems had their influence on members of the Pléiade. (PWB)

(N5) *APOLLO AND THE NINE: A HISTORY OF THE ODE*, by Carole Maddison. Baltimore: Johns Hopkins, 1960. x + 427. \$6.50.

The endeavor of this study, in the author's words, has been to try "to illustrate the steps by which the ode came into being as a modern genre in Italy, France, & England. After a brief survey of the classical lyric poetry that inspired it, I have made a detailed examination of the neolatin ode, the immediate background of the vernacular ode of the Renaissance. Then I have shown how the Italian & French odes were created under humanist impulse, how they reacted with one another, & how the English ode began in imitation of the French, but soon returned to the basic classical & humanist sources to find its inspiration" (p. xi). In six chapters plus a brief conclusion & a most helpful bibliography, this is what Miss Maddison effectively does. She relates how the modern ode was born as a literary form in the Renaissance, what the differences are among the three basic kinds of classical ode—Pindaric, Anacreontic, Horatian—and then undertakes to write the history of its development from its revival by Cristoforo Landino in the 1440s until the end of the 17th C, a suitable terminal date for the study of a genre that the Renaissance developed for the use of more modern poets. The greater part of the book is devoted to poets who wrote chiefly in the vernacular. Among the Italians one finds Alamanni (who probably influenced the Pléiade) as the first vernacular Pindarist, Bernardo Tasso, Claudio Tolomei & others, down to the influential Gabriello Chiabrera and his 17th C followers. In France, where of course the ode was more popular than in Italy, one meets Simon Maigrin, Clement Marot, & Mellin de Saint-Gelays, but Miss Maddison wisely concentrates (as she wisely concentrates on a few representative authors throughout her study) on the Pléiade, who claimed with some justification "the honour of having introduced both the word & the thing 'ode' into the French language & literature" (p. 203). Ronsard naturally receives the lion's share of attention, & the study of France ends approximately with Malherbe. In England, while Drayton, Herrick, Milton come under consideration, the writers accorded most space are Crashaw & Cowley, with whose work the study ends.

Various interrelationships of Neo-Latin & vernacular ode-writing are carefully pointed out, not only in the third chapter, "The Humanist Ode," but also throughout the discussions of the genre in the vernacular. "The history of the neolatin ode . . ." as Miss Maddison correctly estimates it, "is an account of the struggle to adapt modern life & classical tradition to one another" (p. 43). Beginning with Filelfo, she analyzes (sometimes with excellent critical perception of these works as real poetry, not as merely historical relics) poems by & the contributions to the form of Giovanni Antonio Campano, Pontano, Marullus (though a Byzantine Greek, one of the greatest Latin poets of all time), Pietro Crinito, Navagero, Benedetto Lampridio, J. C. Scaliger, Marcantonio Flaminio, and Torquato Tasso's fine ode "Ad Nubes." At the end of the chapter, she lists numerous contributions made to the genre by these Neo-Latin writers. Elsewhere Miss Maddison shows how they developed themes and conventions that reached high & frequent expression in the works of their contemporaries & successors in the vernacular; for example, how Marullus anticipates Spenser's hymns to love & beauty & also influenced several of Ronsard's odes, how Flaminio's "Irrigui fontes" probably inspired Ronsard's superb "Bel aubepin verdissant," how Johannes Serundus created the *basia*-type ode, how Casimir Sarbiewski's "E rebus humanis excessus" anticipated Cowley's "The Extasie."

If one must find something to quarrel with in a work of scholarship such as this, it can be noted that the author occasionally whets the reader's appetite by anticipating her study of a given poet with a tantalizing critical evaluation that is not supported by the ensuing analysis. Chiabrera, for example, is introduced as "Italy's first great classical lyric poet" (p. 178), but the section on his odes concludes by dismissing him as a writer whose value is mainly historical (p. 182). Since one need not find fault with her effort, however, the reader may thank Miss Maddi-



son for presenting this early history of the modern ode, "the history," as she concludes, "of classicism forming a new type of lyric out of modern & ancient materials to express a new outlook on life, the outlook itself one born of humanism & the Renaissance" (p. 402). (LVR)

(N6) *Foundation for Reformation Research.*—The Foundation, established at St. Louis in 1957, has recently reported on its progress in collecting microfilms of Reformation materials for use by scholars in this country. The pilot project, microfilming the complete works (more than 150 titles) of Johannes Brenz, is approaching completion. More than 50 books by Luther's confessor at Wittenberg, Johannes Bugenhagen, have also been filmed. Films of some 500 titles from the early period of the Reformation, including Catholic, Lutheran, & humanistic treatises, are likewise ready. A gift of microfilms of several Mss. of the Calvinist Theologian Sebastian Castellio has prompted the Foundation to undertake enlarging these materials & adding a number of Calvinist authors to its collection during 1961. Due from the press this spring is an Anabaptist Bibliography of almost 5,000 titles. During the summer of 1960, around 90,000 pages of Mss & printed works from the Marburg Staatsarchiv were photographed; these are now ready for use. A microfilm reader & reading space are now available in the offices of the Foundation at 801 DeMun Ave., St. Louis 5; some funds have been made available to provide scholarships & fellowships for readers interested in consulting the materials. (LVR)

(N7) *ITALIAN COMEDY IN THE RENAISSANCE*, by Marvin T. Herrick. Urbana: U of Illinois Press, 1960. vi + 238. \$4.50.

Continuing the scholarship that resulted in his earlier works on Renaissance comic theory & tragicomedy, Professor Herrick in this most recent book sets out to analyze and summarize another important part of the dramatic tradition of the period. His purpose is to provide "an account in English of the major comic dramatists of Italy & of some of the representative minor dramatists as well." Such a study is needed because of the importance of Italian comedy as a background for the Elizabethan theatre & because of the scarcity of translation &, in this country, of texts of representative Italian plays of the 15th & 16th centuries. H distinguishes four principal kinds of Italian comedy that developed in the Renaissance from the imitation of Roman models combined with the influence of the 15th C sacred plays (*rappresentazioni sacre*), rustic plays (*contrasti*), and plays of May (*maggi*). These four kinds are Latin humanist comedy, learned vernacular comedy, serious comedy (often close to tragicomedy), & finally *commedia dell'arte*. The study confirms what the reader would already have surmised: that Italian farce as well as learned comedy in the Renaissance is heavily indebted to classical & humanistic models modified to fit the conditions of 16th C life. One of its most valuable features is that it provides quite detailed summaries of the plots of a number of plays that are typical, influential, & difficult of access to most American readers.

Several pages in the first chapter are devoted to Latin humanistic comedy, which is taken to begin around 1390 with Pier Paolo Vergerio's *Paulus*. Among other important humanist plays discussed are Alberti's *Philodoxus*, Pisani's *Philogenia*, Bruni's *Poliscene*, Pius II's *Chrysis*, & Sicco Polentone's *Catinia*. Most of this 15th C Latin comedy was still episodic after the medieval fashion, but by 1500 it became classical in form with such plays as Giovanni Arminio Marso's *Stephanum*. The finest example of its kind is probably Tommaso de Mezzo's *Epirota*, which includes a mountebank named Pharmacopola, "apparently the first of a long line of quacks who have adorned the comic stage of western Europe. . . ." The humanists, whose dramatic works are not great

literature, influenced the comedy of their vernacular successors in several important ways. They based their drama on Plautus & Terence, but drew "upon native elements as well, upon folk tales, *novelle*, and contemporary Italian life," as did the great comic dramatists of the 16th C, Ariosto, Machiavelli, Aretino, & Cecchi. Their language led to the use of a learned dramatic style that manifested itself in the vernacular *commedia erudita* as distinguished from the *commedia dell'arte*. Finally, they provided the transition from the looser forms of medieval popular drama to the classically constructed plays of the 16th C Italian comic dramatists. (LVR)

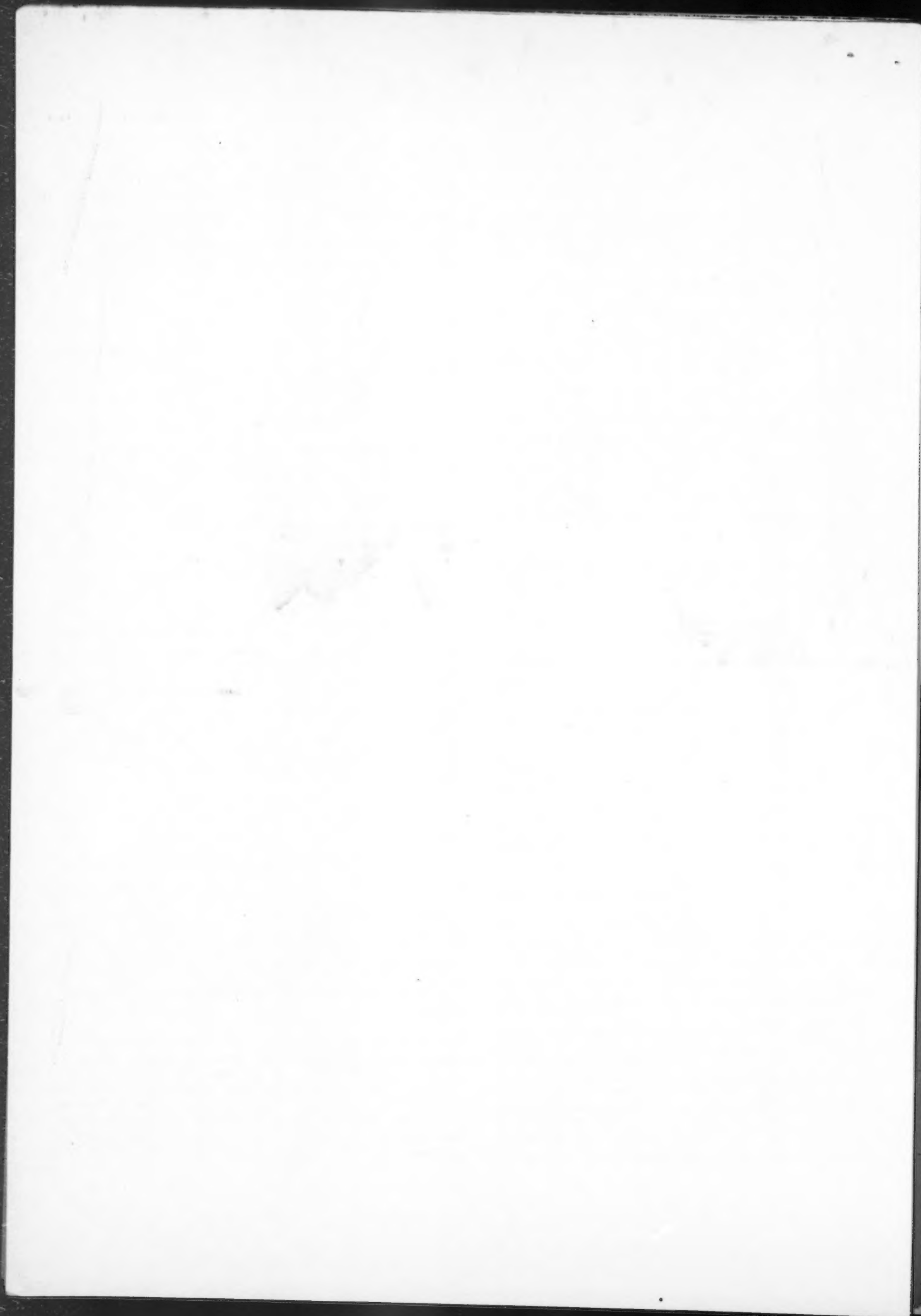
(N8) "Notes sur Guillaume Postel" by F. Secret. BHR 22(60) 552-65.—M. Secret continues his notes on P with items on "L'Appendice de Postel aux *Chronicorum libri tres de Carion*," "Les Detentions de Postel a Saint-Martins de Champs," "Les Origines Antwerpiae sive Cimmericorum Becceslana de Goropius Becanus," "Guillaume Postel et Cornelius Gemma," "Postel et Joan Filesac," "Pierre Gregoire Juge de la Palingenesie de Postel," & "Un Autre Postel au Peron." (PWB)

(N9) "Jean de Rovroy Traducteur des *Stratagemmes de Frontin*" by Robert Bossuat. BHR 22(60) 469-89.—As translator of Frontin, J de R did not content himself with marginal glosses, appendices, etc., to inform his readers ignorant of ancient life. Instead, he added bits to the text itself—his own comments, or explanations translated from some other ancient. His free "translation" is full of errors. (PWB)

(N10) Joseph X. Brennan "Johannes Susenbrotus: A Forgotten Humanist" PMLA 75 (Dec60) 485-96.—B presents a brief biography of Susenbrotus (1485/6-1542), the humanistic schoolmaster of Ravensburg whose chief publications were grammatical textbooks. Among S's writings are *Grammaticae Artis Institutio* (1535; at least nine 16th C editions); *Scholae Christianae Epigrammatum Libri duo* (1541); *Methodus octo partium orationis* (1542; four additional printings by 1558); & his most significant work, *Epitome Troporum ac Schematum* (1541). The *Epitome* was printed at least 25 times by 1635, including 8 times in England, where its influence continued in the schools & hence on English poets long after it had waned on the continent. Among the treatises indebted to S's is Richard Sherry's *A Treatise of the Figures of Grammar and Rhetorike* (1555). (LVR)

(N11) Michael P. Sheridan "Jacopo Ragona and His Rules for Artificial Memory" *Manuscripta* 4 (Oct 60) 131-47.—R's important but unpublished treatise on the art of artificial memory ("that facility for remembering things brought about by practice according to a particular set of precepts and regulations") survives in Codex Vatic. Lat. 6896, fols. 55r-69v. Composed c. 1434, R's work is in the tradition of the rules for memory laid down in *Rhetorica ad Herennium* (III,27-40); it is the most important link between the classical discussions of memory and those of the Renaissance. Of interest to students of Neo-Latin vocabulary is the fact that R uses numerous words for household articles that are non-classical, in some instances Italo-Latin & in others "clearly Italian." Sheridan supplies an English précis of the treatise. (LVR)

(N12) W. Leonard Grant "A Neo-Latin 'Heraldic' Eclogue" *Manuscripta* 4 (Oct60) 149-63.—G prints the text & a translation in English heroic couplets of an eclogue by Antonio Geraldini (c. 1449- c.1489). Geraldini, who spent some years in the service of King John II of Aragon, was a Neo-Latin poet of Umbrian origins. The eclogue in question (extant in Cod. Vatic. lat. 6940) was written to accompany G's Vita of his uncle Angelo, Bishop of Sessa. It celebrates the heraldic device of the olive-tree adopted





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by the Geraldini & hence pays tribute to the fame brought to the family by the poet's eldest uncle. (LVR)

(N13) Bernard C. Weber "The *Libri Conciliorum* of the Order of St. John of Jerusalem in Valletta, Malta" *Manuscripta* 4 (Oct 60) 170-3.—W calls attention to the especial value of the *Libri Conciliorum*, which contain in the minutes of the council

of the order much important historical material from 1530, when the Knights began ruling Malta, until their conquest by Napoleon in 1798. (LVR)

(N14) Charles Samuel Smith "Leonhard Euler's *Tentamen Novae Theoriae Musicae: A Translation and Commentary*" (diss. Indiana, 1960) DA 21(Sept.60) 642-3.—Provides an English version of the treatise (1739) by the famous mathematician Euler (1707-83). In a preface & 14 chapters, E tries to explain the principles of the agreeableness & disagreeableness of sounds, which are based on pitch, duration, & intensity. "The *Tentamen* consists chiefly of a classification of euphonic values under the first of these categories." (LVR)

(N15) *RENAISSANCE NEWS*.—In the Winter, 1960 issue are four items of interest to students of Neo-Latin. Prof. Morton W. Bloomfield, English Dept., Ohio State U., announces that he is still "collecting incipits to Latin works of the Later Middle Ages & Early Renaissance (roughly 1200-1500) dealing with virtues & vices in the broadest sense" (p.343). R asks other scholars to send him incipits not included or needing correction in the preliminary list he published in *Traditio* XI (1955). For the kind of material desired & also that to be excluded, see RN, p. 344. Three short articles in the same issue are worthy of notice. Eugene M. Waith "Landino and Maximus of Tyre," pp. 289-94, establishes the *Disertationes* of Maximus of Tyre (2nd C. A.D.) as a probable source of the first of Cristoforo Landino's *Disputationes Camaldulenses* (c.1475). The latter are four important Latin dialogues in the Ciceronian tradition; among the participants one finds Alberti, Ficino, and Lorenzo de' Medici. The first debates the priority of the active or contemplative life; the second seeks the highest good; "the third and fourth give an allegorical interpretation of the *Aeneid*." Rainer Pincas, "Eriugena and More: Some Contrasting Theological Opinions," pp. 295-300, speculates what the relationship between M & E might have been had they permitted their theological differences to come between them. Finally, Robert McNulty, "Bruno at Oxford," pp. 300-5, offers contemporary evidence by Archbishop George Abbot "that [Giordano] Bruno lectured at Oxford . . . surely makes his presence there more probable." Illustrations given in Abbot's uncomplimentary account of B's Italianate manner of sounding Latin should prove at least curious to students of the pronunciation of the language. (LVR)







